THE

ART OF DEFENCE ON FOOT

WITH THE

Broad Sword and Sabre,

UNITING

The SCOTCH and AUSTRIAN METHODS

INTO

ONE REGULAR SYSTEM.

TO WHICH ARE ADDED

REMARKS ON THE SPADROON.

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THE

ART OF DEFENCE

WITH THE

BROAD SWORD AND SABRE.

THE following treatiſe is divided into Two Parts. The FIRST containing a *Mode of Practice at a Target**, which may frequently afford exerciſe or amuſement when it may not be poſſible, at the inſtant, to find another perſon equally deſirous of improvement in the ſcience. In this part is deſcribed the Auſtrian method of directing the edge, and recovering to a guard from any cut

* The target for this purpoſe will be found at the beginning of the book, from whence it may be taken and fixed againſt a wall or partition, as directed in p. 11.

which

which may have either miſſed or cut through its object, without ſuffering your body to remain expoſed, or ſtraining your wriſt.

It is not, however, neceſſary for learners to occupy a great length of time with the firſt part, before they proceed to practiſe with an antagoniſt: it will be ſufficient if they make themſelves acquainted with the direction of the ſeveral cuts and the numbers by which they are diſtinguiſhed: the mode of recovering to guard by whirling up the blade, and the turns of the wriſt requiſite for that purpoſe, may be acquired at convenient intervals, by practiſing with either a ſabre, broad ſword, cut and thruſt ſword, or hanger, and gentlemen will by that means become accuſtomed to the weight of the weapon, and accurate in carrying a true edge; whereas if they practiſe *only* with a ſtick, the weight of the ſword will render it ſo unwieldy when they are compelled to draw it on a real occaſion, as to fruſtrate almoſt every offenſive movement made againſt an antagoniſt poſſeſſed of either ſcience or agility.

The

The SECOND PART treats of the *Practice with an Antagoniſt*; by attention to which gentlemen may improve each other very faſt, provided they act and communicate their remarks, as directed under the head of GENERAL OBSERVATIONS, p. 31, with that candour which every one has a right to expect in this kind of friendly conteſt and amuſement.

I would not however venture to recommend the practice with a friend for the ſake of improvement with naked ſwords; ſince although not attended with danger in the cavalry exerciſe, yet as the ſituation of perſons engaged on foot does not confine them to one or two particular cuts at commencing the attack, but admits of more various and complicated movements, an error in regard to the parades might prove fatal.

In this treatiſe the broad ſword and ſabre are generally mentioned, yet the inſtructions will be found equally applicable to the hanger and ſpadroon,

droon, or light cut and thruſt ſword. The deviations which may prove neceſſary for the latter are noticed under the head of REMARKS on the SPADROON.

In the APPENDIX are ſome hints which may be found uſeful when oppoſing a perſon armed with a ſmall ſword, or with a muſquet and bayonet. The variations from the general principles of the ſyſtem, when contending with ſticks only, are alſo noticed in that part.

PART

PART I.

PRACTICE AT THE TARGET.

Of HOLDING *the* SWORD *or* SABRE.

THE broad ſword and ſabre muſt be held with the fingers and thumb clenched round the gripe, ſufficiently faſt to prevent the blade wavering. At the inſtant of parrying or attacking, it will be requiſite to graſp it with ſtrength, but that exertion of the muſcles is ſo natural, as not to need much inſiſting on. The chief object is to keep the gripe encircled as much as poſſible with the fore-finger and thumb, whatever may be the poſition of the blade, relaxing or contracting the other fingers according to its direction. Placing the thumb upon the back of the gripe (as is the caſe with the ſmall ſword) can ſeldom, if ever, be of ſervice when uſing the broad

ſword, and the curve of the ſabre blade renders it unmanageable and unſteady if held in that manner. In practiſing with light ſticks the placing the thumb in that poſition may be found to give a celerity and ſharpneſs to the cut, yet the weight of the blade of either a broad ſword or ſabre, will prove too great to be acted upon in a ſimilar manner, while the perſon thus holding his weapon will be liable to be diſarmed, if oppoſed by a forcible ſtroke from one of equal ſtrength.

METHOD

POSITION.

THE firſt object of the learner ſhould be to attain a firm yet flexible poſition. For this purpoſe he muſt learn to ſupport the moſt part, if not the whole, of his weight on his *left* leg, in order that the right, which is to be advanced, may be either retired from a cut, or thrown rapidly forward on a lunge. It is therefore neceſſary to commence the practice in the following manner.

Fix the ſheet, on which the ſix cuts are deſcribed, flat to the wall, the center of it about one inch below the height of your ſhoulder. Leading to the perpendicular line down the center, mark a line with chalk on the floor. At the diſtance of about ten feet from the figure place your left heel ſo as juſt to touch the line, the left knee bent, to throw the weight of the body on that leg, the right foot advanced about 14 or 16 inches towards the target; the toe pointing to the perpendicular line. The left ſhoulder muſt be thrown back, and the

body kept as much in a line as poſſible, in order to expoſe no more of it than neceſſary to your ſuppoſed antagoniſt. The left hand may be held up within about ſix inches of the left ear, in order to preſerve the balance of the body; or may be fixed firm with the inſide of it on the left hip bone, as may be found moſt convenient.

From the above poſition, practiſe ſlipping the right foot back till the middle of it becomes oppoſite the left heel, in order to retire the right knee from your adverſary's reach when neceſſary, which is eaſily and quickly done, if you reſt no more weight than directed on that foot.

LUNGING

IS the ſtepping forth with the right foot from the poſition deſcribed in the preceding page, in order to effect a cut or thruſt. In beginning this practice, make the firſt trial without attempting a cut at the ſame time, till you can lunge ſtraight

ſtraight upon the line on the floor, keeping your left foot firm, and recover yourſelf with eaſe.

At the inſtant of lunging, the left hand ſhould drop on the left thigh; from whence it ſhould be thrown up ſmartly above the left ear as you recover, which will aſſiſt in regaining your poſition.

Although an extenſive lunge is doubtleſs advantageous to thoſe who can make it eaſily, yet it will not be found on a real occaſion ſo neceſſary as a quick recover. For which reaſon it will be imprudent in gentlemen to accuſtom themſelves to ſtep farther out than their ſtrength or activity naturally admit. Care muſt always be taken to place the right foot flat on the ground, and not to make ſo violent an extenſion, as to pitch on the heel of that foot.* The proper extent is to bring the left knee ſtraight and the right knee perpendicular to the inſtep.

* It ſhould be conſidered that in real conteſt the difference of the ground, and many other circumſtances, concur to render any unneceſſary extenſion hazardous; eſpecially to ſuch perſons as have uſed themſelves to practiſe on an even floor, perhaps with ſlippers chalked at the bottom.

After practiſing the lunge until you are enabled to ſtep well forward and recover without difficulty, the next object is to execute the cuts in ſuch a manner as not to expoſe yourſelf to a counter or retort, by ſuffering your arm to ſway improperly with the motion of your ſword.

To prevent accidents, by the ſword eſcaping from the hand, it will be neceſſary to have a leather ſword knot, which ſhould be ſoft and pliable, and not ſo tight as to confine the motion of the wriſt.

Before you draw the ſword, paſs your hand through the loop, and give it a couple of turns inwards, which will render it ſufficiently ſecure.

As all attacks ſhould be preceded by a defenſive poſture, and concluded by a return to one, it may be neceſſary to commence with the following guards, from whence the cuts are chiefly made. I ſhall reſerve the deſcription of the others until I treat on the practice with an antagoniſt.

MEDIUM

MEDIUM GUARD.

THIS poſition rather merits the appellation of *prepare to guard*, as it affords hardly any protection without ſome change of poſition, and ſhould be only adopted (if at all) when you are in doubt on which ſide your adverſary means to join, and before his weapon is within reach of yours. It conſiſts in preſenting your ſword perpendicular, with the ſhell oppoſite the bottom of the target, the point upwards, and the edge oppoſite the line down the middle.

It muſt be obſerved as an invariable rule, that the ward-iron ſhould be exactly over the middle knuckles, either when holding a guard or making a cut, by which means the direction of the knuckles will always govern the edge of the weapon.

INSIDE GUARD.

FROM the medium guard, by a turn of the wriſt, bring the hilt of the ſword oppoſite A, the finger nails upwards, the blade ſloping ſufficiently acroſs the target to direct the point to C, the arm ſtraight from the ſhoulder to the wriſt, but not too ſtiff.

In this poſition the edge of the ſword is to receive the blow from an antagoniſt, and the bevel of the blade next the edge ſhould be oppoſite to the dotted line from A to C. If you turn the edge too much to the left, you will find a difficulty in ſtriking, or be expoſed to a cut on the outſide of the wriſt.

This guard ſecures the face and front of the body from cuts I. and V.

OUTSIDE

OUTSIDE GUARD.

FROM the laſt deſcribed poſition, by a motion of the wriſt turn your knuckles outward till the hilt arrives oppoſite B, the blade at the ſame inſtant croſſing the target till the point is directed to D, the arm extended and ſtraight: the bevel of the edge oppoſite the dotted line from B to D, and the finger nails downwards.

Having obſerved the relative ſituation of theſe two guards, practiſe the change from one to the other and back again, till you are able to execute it with ſuch agility and preciſion, as to render it impoſſible for an adverſary to diſengage his weapon from one ſide and cut at the other without being oppoſed by the edge of your ſword.

In this parade, the action of the wriſt ſhould always precede that of the ſhoulder; and be ſo

ſo immediately followed by it, as not to preſent an opening to your adverſary by holding a crooked wriſt; an error to which beginners are very liable, eſpecially on the inſide guard.

INTRODUCTORY REMARKS *on the* SIX CUTS.

THE following method of making the ſix cuts though not practiſed or taught as a neceſſary part of the ſcience of broad ſword in England, till lately introduced into the cavalry exerciſe, will be found attended with many advantages. For inſtance: when firſt engaging, many perſons are apt to retire out of diſtance as you aim the firſt or ſecond ſtroke, if they have ſufficient ſpace for that purpoſe, and unleſs ſuch cut be made on a principle of expeditiouſly recovering your weapon, the loſs of time will afford your antagoniſt an opportunity of cutting or thruſting before you regain your

your defenſive poſture. Others practiſe a mode of ſlipping a cut by withdrawing the arm; in which if they ſucceed, they are almoſt certain of throwing in a cut before you can recover from a forcible ſtroke, unleſs you have accuſtomed yourſelf to this manner of executing the ſix cuts.

Secondly. The ſtrain, from the weight of your ſword and force of the blow, may ſo far diſable your wriſt, as to render you incapable either of a vigorous attack or of a quick and firm parade.

On which account a perſon who cannot perform the cuts upon the principle here recommended, muſt not attempt to ſtrike with rapidity or force, until he perceive an abſolute certainty of every blow reaching his antagoniſt unleſs parried by his weapon.

This diſadvantage is obviated by the following method of practice; in addition to which, facility of execution and flexibility of wriſt are obtained.

In making cuts I. and II. the point nearly deſcribes a circle, from the commencement of the cut to the return to the guard:—To make this eaſily from the motion of the wriſt and preſerve the arm in its proper direction is of much importance, and can only be attained *by beginning gradually, and obſerving how far you can conduct the blade in making the cut in the requiſite direction, without ſtraining the wriſt, or diſordering your poſition.* For inſtance, in making cut I. you will find that you cannot proceed farther than to bring your point a little below fig. 4, without ſome change of poſition: this change muſt be effected by turning the wriſt, till you can give freedom to the blade to complete the remainder of the circle, which brings the point up to the front of your poſition. Every unneceſſary width of motion (which would be a ſure conſequence of bending the arm) muſt be avoided. Therefore, having brought your point from fig. 1 to fig. 4 in the firſt attempt, pauſe and obſerve the poſition neceſſary to be taken by the wriſt, as deſcribed in the directions for making cut I.

A ſimilar

A ſimilar obſtruction will be found in making cut II. as ſoon as your point ſinks below fig. 3, which muſt be ſurmounted in the ſame manner, by obſerving the directions given for the third motion of cut II.

Theſe difficulties may be eaſily removed by attention and practice; and when the learner has attained the mode of executing the two firſt cuts, he will find little trouble in acquiring the others, as they are performed on the ſame principle.

It is however to be obſerved that cuts I. and II. cannot be well performed with the antient cloſe or baſket hilt upon this principle, as independent cuts; although the ſix cuts when combined may be made with it.

Direction

Direction of the ſix Cuts.

THERE are but ſix directions in which a cut can be properly and ſafely made with a broad ſword or ſabre; four of which are diagonal and two horizontal. Some perſons may perhaps here mention a ſeventh, viz. perpendicular; but, in practice, that cut will be found to partake ſo much of the diagonal direction, and of courſe be ſo eaſily parried either by the inſide or outſide guard, or if aimed at the head by the hanging guard, or the St. George, that I ſhall not trouble the reader farther with it, than by obſerving, that whatever guard he reſorts to againſt the upper cuts, if it be correctly held, will form a ſufficient obſtacle to the perpendicular ſtroke; and proceed to deſcribe the ſix cuts above mentioned.

CUT I. is made downwards from right to left of your own poſition.

CUT II. downwards from left to right.

CUT

CUT III. upwards from right to left.

CUT IV. upwards from left to right.

CUT V. horizontally from right to left.

CUT VI. horizontally from left to right.

Each cut being named according to that figure on the target from which it is commenced.

METHOD

Direction of the ſix Cuts.

THERE are but ſix directions in which a cut can be properly and ſafely made with a broad ſword or ſabre; four of which are diagonal and two horizontal. Some perſons may perhaps here mention a ſeventh, viz. perpendicular; but, in practice, that cut will be found to partake ſo much of the diagonal direction, and of courſe be ſo eaſily parried either by the inſide or outſide guard, or if aimed at the head by the hanging guard, or the St. George, that I ſhall not trouble the reader farther with it, than by obſerving, that whatever guard he reſorts to againſt the upper cuts, if it be correctly held, will form a ſufficient obſtacle to the perpendicular ſtroke; and proceed to deſcribe the ſix cuts above mentioned.

CUT I. is made downwards from right to left of your own poſition.

CUT II. downwards from left to right.

CUT

CUT III. upwards from right to left.

CUT IV. upwards from left to right.

CUT V. horizontally from right to left.

CUT VI. horizontally from left to right.

Each cut being named according to that figure on the target from which it is commenced.

METHOD

METHOD *of* PRACTISING *the* SIX CUTS *at the* TARGET.

HAVING placed yourſelf oppoſite the target as before directed, adopt the outſide guard, and from thence commence CUT I. in the following manner:

Motion 1. Turn your hand to A, the point of your ſword to fig. 1.

Motion 2. Conduct the point from fig. 1. to fig. 4. taking care that the edge leads and the arm remains ſteady*.

Motion 3. Turn the wriſt ſo as to bring the thumb downwards, the back of the hand and flat of the blade oppoſite yourſelf, and recover to the outſide guard by

* The learner I truſt will excuſe my repeating the caution given in p. 20 that he muſt *begin gradually*. If he attempts to make the cuts *rapidly and with force*, before he attains the *proper turn* of the wriſt by which the weapon is to be recovered, he will be liable to unpleaſant accidents.

bringing

bringing up the blade with a ſweep clear of the inſide (or front) of your poſition.

CUT II.

Motion 1. FROM the inſide guard, turn your knuckles towards B, the point of your ſword to fig. 2.

Motion 2. Conduct the point of the ſword from 2 to 3.

Motion 3. Turn the inſide of the wriſt upwards, which will drop the point of the ſword outwards to the rear, relax the three fingers neareſt the pummel, and recover to the outſide guard by raiſing the blade with a ſweep clear of the right ſhoulder.

Having aſcertained the changes of the wriſt neceſſary to recover your blade in theſe two cuts, practiſe them until you are able to perform each as one motion without any pauſe, and to recover from either cut to the inſide or outſide guard as occaſion may require.

CUT III.

Motion 1. BY turning the upper part of the wriſt and back of the hand downwards from the inſide guard, drop the point outwards to the right till the edge of the blade is oppoſite the diagonal line from 3. to 2. at the ſame inſtant raiſing the wriſt with a ſtraight arm as high as the ſhoulder.

Motion 2. By the contraction of the fingers and motion of the wriſt conduct the point up the line from 3 to 2.

When

Motion 3. When arrived at fig. 2. turn the back of the hand up, and drop the hand ſo as to bring the blade into the poſition of the outſide guard.

CUT IV.

Motion 1. FROM the outſide guard by a turn of the wriſt, drop the point to the left, till the edge becomes oppoſite the diagonal line from 4. to 1. raiſing your hand to the height of your ſhoulder, the arm extended and ſtraight.

Motion 2. By the ſpring of the wriſt conduct the point along the line from 4. to 1.

Motion 3. Turn the inſide of the wriſt rather upwards, and ſinking the arm, come to the inſide guard.

CUT V.

Motion 1. TURN the back of the hand downward from the inſide guard, thereby dropping the point of the ſword to the right till it becomes oppoſite fig. 5.

Motion 2. By inclining the wriſt inward, and keeping the nails upward, the point will be conducted acroſs the target to fig. 6.

Motion 3. Raiſe the point from fig. 6. to C. and come to the inſide guard.

CUT VI.

IS the reverſe of cut V. and is performed with the nails downward.

Motion 1. Drop the point to the left till oppoſite fig. 6.

Motion

Motion 2. By inclining the wriſt outwards make the cut acroſs the target to fig. 5.

Motion 3. Raiſe the point to D, and recover to the outſide guard.

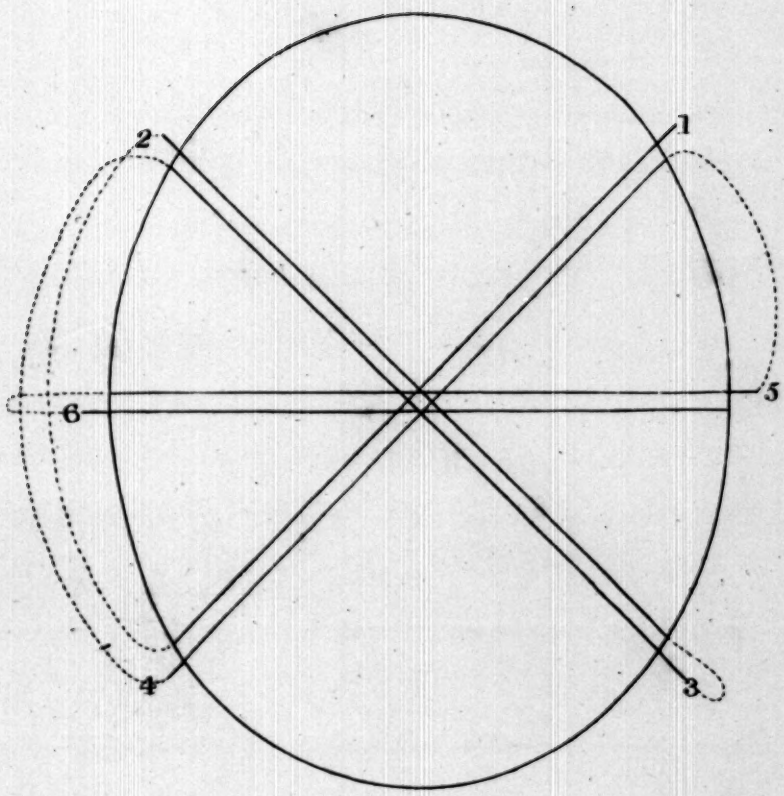
COMBINING *the* SIX CUTS.

IT will be now proper ſo to combine the preceding ſix cuts, that they may all be performed without pauſing, which will be found extremely uſeful in an attack, eſpecially if your antagoniſt breaks ground and continues to retire, as is frequently the caſe at the onſet; it may alſo prove advantageous in an engagement at night; ſince if properly performed, the blade will neceſſarily croſs your own poſition in ſuch manner as to afford conſiderable ſecurity from the ſtroke of your adverſary, and by the reiterated attack will compel him to remain almoſt entirely on the defenſive, or ſubject him to a certainty of receiving your edge on his ſword arm, particularly if he does not

know the direction of thoſe cuts which ſo rapidly ſucceed the one he may have at firſt eſcaped or parried.

The difference between executing the ſix cuts ſingly as before deſcribed and when combined, conſiſts in not reſorting to any particular guard after each cut, but continuing your attack from cut I. till you have made II. III. IV. V. and VI. in doing which the point proceeds from the concluſion of one cut to the commencement of the next, according to the dotted lines on the plate.

Be cautious not to lift your arm towards the figure at which the cut begins, as that would leave your body unprotected.



The Six Cuts.

PART II.

PRACTICE WITH ANTAGONIST.

GENERAL OBSERVATIONS.

IN commencing your practice with an antagoniſt, for the ſake of improvement, begin ſlowly: the one taking the defenſive part entirely; the other attacking, and mentioning the number of the cut he means to make; each carefully obſerving the motion of his opponent, and informing him what part appears to become expoſed by the changes from one poſition to another; where any defect of that kind appears, repeat your practice till by the correctneſs or celerity thus acquired, you become more perfect. Then change ſituations, and let the aſſailant act on the defenſive. By making obſervations coolly in this manner, you will acquire more ſkill and preciſion in one leſſon, than in playing twenty at random; and will likewiſe avoid unpleaſant accidents.

Next proceed to attack and defend without naming what cuts you intend; in doing which endeavour first to become correct in making cuts I. and II. and oppoſing them by the inſide and outſide guards. Then add III and IV. Afterwards, V. and VI. encreaſing the celerity of your attack by degrees, and oppoſing each cut according to the following table.

Cut I.	Oppoſed by *Inſide Guard*, deſcribed in p.	50
II.	——— *Outſide Guard* . .	53
III.	if made at the body. } *Inſide Guard*, 2d poſition	51
III.	if made at the wriſt. } *Inſide Guard*, 3d poſition	52
IV.	——— *Hanging Guard* .	54
V.	——— *Inſide Guard* . .	50
VI.	——— *Outſide Guard* .	53
	or *Hanging Guard* .	54

Cuts made directly at the head are oppoſed by the *St. George* 58

The whole of the ſix cuts may be warded by the *hanging guard*, the hand or blade being moved a little

little to right or left, and raiſed or lowered accordingly: but obſerve, if already engaged on an *inſide guard*, it will be uſeleſs to attempt taking the hanging guard againſt Cut V. or III.

I have before remarked that it will be unſafe in friendly practice to make uſe of naked broad ſwords or ſabres, and ſhall now take the liberty of cautioning learners, who wiſh to attain the ſcience of real defence, alſo againſt the falſe mode of defending themſelves with a baſket ſo large as that which cudgel players generally uſe, and on which they receive two thirds of the blows aimed at them, ſince that will be accuſtoming themſelves to a protection which they cannot have on a real occaſion.

The baſkets for this purpoſe ſhould therefore be made narrow, and as ſmall as poſſible without hurting the hand: and as gentlemen ſhould always endeavour to defend themſelves rather with the *fort of the ſword than the hilt, they ought not to prac-

* The *fort* of the ſword is that half of the blade next the hilt; the half neareſt the point is denominated the *feeble*.

tiſe

tiſe ſtopping a blow with the ſides, or any other part of the baſket except where the hilt of a ſword would equally project.

By marking a narrow line with chalk down the ſuppoſed edge of the ſtick, accuracy in carrying the edge of the ſword may be acquired.

In part I. the *mode of recovering to guard* has been conſidered under the idea of the cuts not meeting with ſufficient reſiſtance either from the blade or body of your antagoniſt to impede their courſe: but in practiſing with an opponent, it is not to be underſtood that the recovery to guard muſt be *always* made on that principle: From cuts I. and II. when parried, the blade naturally rebounds up the line in which it fell, till the point riſes high enough to form an inſide or outſide guard. From cuts V. and VI. the point muſt be raiſed in a ſimilar manner, if the cut is oppoſed by the blade of your antagoniſt. In making cuts III. and IV. it ſhould be a rule, never to apply above four inches of the point, in order that it may free itſelf

itſelf, and mount to the inſide or outſide guard: if that be prevented by your antagoniſt's blade croſſing above yours, you muſt withdraw your blade from your attempt to make cut III. under the ſpadroon guard, and from attempting cut IV. under the hanging guard.

After making a cut be careful always to recover to that guard which brings your *edge* oppoſed to your antagoniſt's blade.

If at any time you ſhould be compelled to oppoſe a weak parade to your adverſary, by your wriſt being in a conſtrained poſition, quit that poſture as ſoon as poſſible, either by directing a cut at him, or ſpringing back at the inſtant you change.

To attain ſecurity from a counter ſtroke whilſt attacking, it is requiſite that in every cut made by you the fort of your ſword ſhould be directed in ſome degree towards your antagoniſt's weapon, ſo that although the point of your ſword may effect the cut, yet the fort ſhall at the ſame inſtant be oppoſed to any blow he may then deliver. For example:

In

In making cut I., the hilt being carried to the left of your poſition, as much as when on the inſide guard, at the inſtant the point commences the cut, occaſions your blade to form a croſs on that of your antagoniſt, and thereby affords a certainty of protection, unleſs he can change his poſition conſiderably in leſs time than you can make the cut. Cuts I. and II. ſhould therefore in general be made with the hand lower than the ſhoulder, and III. and IV. with it raiſed above the height of the ſhoulder.

On this principle it is that the ARM *ſhould never* be lifted towards the ſide at which you intend a cut, ſince by that motion both hilt and blade would be entirely removed from between yourſelf and antagoniſt, and conſequently you muſt become expoſed to the ſame cut you aim at him.

Experience will ſoon direct to how great a degree it is requiſite thus to croſs your adverſary's blade. By extending the principle to an unneceſſary extreme, you may indeed frequently prevent

vent your own blow taking effect, by encountering your antagoniſt's ſword only; and, on the other hand, by not ſufficiently obſerving it, may become expoſed yourſelf by every cut you attempt.

In ſome ſituations it will undoubtedly be proper to cut *from* your antagoniſt's blade, inſtead of *towards* it; for inſtance in making a cut over and within his guard, or under and within his guard; in ſuch caſes this attack may be ſafely riſqued, becauſe you have previouſly forced his ſword far enough from the line to prevent a counter ſtroke or retort before your recover takes place.

DISTANCE.

WANT of attention to preſerve the proper diſtance is an error to which beginners are very liable. No invariably poſitive ſpace can be recommended, as almoſt every ſituation muſt depend on the height, ſtrength and activity of your opponent. The moſt general principle that can be laid down is, that your left knee ſhould be about three

three inches beyond the reach of your antagoniſt's point upon the moſt extenſive lunge he can exert. But it is difficult to prove your diſtance by this method in real conteſt; in that caſe you may judge more eaſily from the point of your ſword juſt reaching his ſhell when both your arms are ſtraight, and neither inclining the body improperly forward. If you permit him to advance nearer, he may throw in a cut or thruſt too rapidly for your parade, eſpecially if he firſt deceive you by a feint. To avoid this, ſome perſons accuſtom themſelves to ſpring back, frequently dropping their point to their antagoniſt's face, when contending with one of an impetuous and forward temper; a mode which will undoubtedly be found very uſeful, if the ground on which they are engaged ſhould afford ſufficient room.——Others adopt a circular ſtep to right or left, and thereby effect their purpoſe in leſs length. But experience and practice will beſt determine which to make uſe of, according to the circumſtances and ſituation in which you may chance to contend.

The

The ADVANCE.

IS to gain ground upon an adverſary when at too great a diſtance to reach him by a lunge, or by preſſing forwards to compel him to retreat into worſe ground or a more diſadvantageous ſituation: it is effected by ſtepping forward with the right foot about one third of your lunge, at the ſame time transferring the weight of your body from the left leg to the right, that you may be enabled to ſlip the left foot along the ground to within ſix inches of the right heel; then ſtep forward again with the right foot, and draw up the left as before (ſtill preſerving the poſition of body erect, and being careful to oppoſe a proper guard) till your object be attained.

The RETREAT

IS uſed to gain a more advantageous ſituation that may be behind you, or to avoid any inconvenience you may ſuſtain from an adverſary of ſuperior ſtrength or impetuous temper preſſing too cloſely upon you. In this ſituation the left leg muſt lead, and the weight be thrown in the firſt motion on the right, lifting the left foot from the ground to avoid any unſeen obſtacle in the rear, then planting it firmly about ſixteen or eighteen inches backward, and drawing the right to within ten. After this raiſe the left foot, and planting it as before, draw the right after it, continuing your retreat as occaſion may require.

TRAVERSING.

THERE are two modes of traverſing, viz. *backward* and *forward*; either of which may be adopted according to the ground or other circumſtances in which you may engage, and will be found uſeful, if in retiring from an adverſary you are obſtructed by a ditch or other impediment. Traverſing is preferred to retiring by many, becauſe it has not ſo much the appearance of ſuffering a defeat.

The FORE TRAVERSE

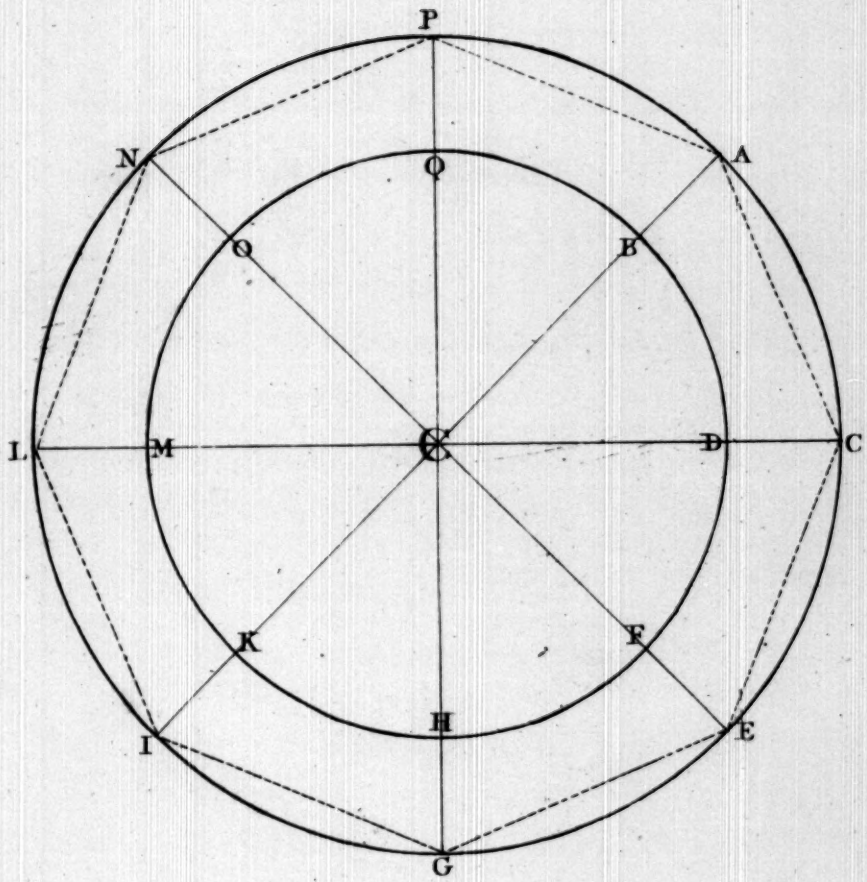
IS performed in a large circle, the center of which is the middle of the *line of defence*,* on which line you and your adverſary engage, ſuch

* A ſtraight line ſuppoſed to be drawn through the center of your own body and that of your adverſary, which ſhould be the center of motion to your body, and in the very middle of every guard and every cut.

is the line P, Q, C, H, G, in the oppoſite page, and the circle formed by the traverſe will be P, A, C, E, G, I, L, N: For the right foot being at Q and the left at P, the traverſe is begun by ſtepping about with the left foot from P to A, and the right foot immediately after from Q to B; and then the line A, B, C, K, I, will be the line of defence; at the next ſtep remove the left foot from A to C, then the right from B to D; which will make the line C, D, C, M, L, the line of defence. In the ſame manner continue till you have obviated your difficulty, or drawn your antagoniſt into the bad ground, carefully attending to your guard, and not ſtepping ſo far as to diſorder the erect poſition of your body.

The BACK TRAVERSE

IS the counter-part of that already deſcribed; and is commenced by moving the *right* foot firſt: for inſtance: Standing in the line of defence P, Q, C, H, G, remove the right from Q to O, the left



Traverse.

from from P to N, which renders the line N, O, C, F, E, the line of defence: Thus ſtepping back, the right foot moving firſt, you may traverſe the whole or ſuch part of the circle as may be requiſite.

This practice may at times prove exceedingly uſeful, eſpecially if you ſhould be at firſt engaged with the ſun directly in your face, as a perſon who performs it readily, by traverſing half the circle, brings his opponent into the place he has juſt quitted, and by a vigorous attack at that inſtant may redouble the embarraſſment.

DISENGAGING

CONSISTS in quitting that ſide of your antagoniſt's blade on which you are oppoſed by his guard, in order to effect a cut or thruſt where an opportunity may preſent. It is performed either by raiſing the point of your ſword towards yourſelf ſo as juſt ſufficiently to clear the blade of your opponent, or by dropping the point below his hilt. The change in either way ſhould be made very quickly, and in the inſtant of paſſing your adverſary's weapon, the edge of your blade ſhould be turned to meet any cut that he may direct at you, otherwiſe you become liable to be diſabled, from the ward-iron not protecting the hand.

The diſengage to effect a cut is generally performed over the wriſt; that with intention of thruſting, under it. To cut III. or IV. under the wriſt, it is ſometimes beſt to diſengage below it.

FORCING

FORCING *your* ADVERSARY's BLADE.

IF at any time your antagoniſt appears languid and weak on his guard, and barely covers his body on the ſide he is oppoſed; by ſtepping well forward and ſtriking your fort ſmartly on his blade, you may be enabled to deliver a cut without riſk even at the part he intends to ſecure, taking care to direct your blade in ſuch a manner that the plate or croſs bar of your hilt ſhall prevent his ſword coming forward, and ſufficiently bearing your hand to the ſide oppoſite that at which your point is directed, to prevent an interchanged cut.

This ſhould be performed partly by the ſudden extenſion of the arm, and partly by the ſpring of the wriſt.

TIMING

IS the exact and critical throwing in a cut or thruſt upon any opening that may occur as your antagoniſt changes his poſition. For inſtance, if he changes from an inſide to an outſide guard, or from outſide to inſide, in a negligent manner, his wriſt becomes expoſed, and frequently part of his ſword arm above the elbow. The ſame opportunity preſents itſelf, if in his feints he ſhould ſuffer his ſword to ſway his arm, inſtead of making them lightly from his wriſt, or ſhould not recover quickly from a cut which you have parried.

The SLIP

IS performed by withdrawing that part at which your antagoniſt directs his cut; in order that his weapon being deprived of the expected reſiſtance may ſway his arm from the defenſive poſture, and thereby afford an opening for a cut. It will not

not however often effect this purpoſe againſt a perſon who can execute the cuts on the principle recommended in this work, as the recovery is ſo very expeditious; but may prove an excellent deception againſt an impetuous antagoniſt, eſpecially if he be ignorant of the ſcience.*

It will therefore be proper for the learner to accuſtom himſelf ſometimes to recover from the lunge with his right hand drawn quickly up to the breaſt, the edge of his ſword turned to the left or right, according to the direction of the cut he means to ſlip. If the cut he intends to avoid be made at the inſide of the ſword arm, the edge ſhould be turned to the left as in the inſide guard, and the point

* It has been frequently aſſerted, that a bold active man, unacquainted with the art, by ruſhing forward with repeated attacks, will perplex a good ſwordſman, and, if not defeat him, reduce the conteſt to an equal hazard: but this can only happen if ſuch ſwordſman has never reflected on the meaſures fit to be adopted in an engagement of that nature. For inſtance, if a ſwordſman ſlips a cut attempted by one of that deſcription, inſtead of parrying it, he may effect a cut before the ignorant can poſſibly recover, and with ſuch force as totally to deprive his antagoniſt of that vigour and audacity on which alone he could depend.

raiſed perpendicular to the hilt, and the return from this poſition ſhould be cut II. Should the attack be made at the outſide of his arm, the edge ſhould be turned outwards, and the hilt held a little below the right ſhoulder, returning cut I. the inſtant his adverſary's blade paſſes; but this latter poſition is neither ſo practicable nor ſafe as the former, and in general requires, that the right foot ſhould be retired as well as the arm, which lengthens the time of motion, and will frequently prevent you from throwing in a cut quick enough.

Some are ſo partial to this manœuvre of ſlipping an adverſary's cut, that by practice they become enabled to ſlip a cut even when directed at their body. But this, unleſs exceedingly well executed, becomes hazardous, on account of its diſordering their poſition, eſpecially if an adverſary ſhould lunge farther than expected, and cut low; added to which, by throwing their body from the line of defence, the antagoniſt may be induced to thruſt upon them in that unguarded poſition, and will thereby obtain a decided advantage.

In

In circumſtances where the withdrawing the hand up to the breaſt is not ſufficient, the ſlipping a cut on the inſide is effected by drawing the right foot backward and ſideways to the right of the line, letting your adverſary's ſword paſs a little out of reach, then ſtepping into the former poſition, return cut II. or VI. at his outſide, which becomes expoſed by his weapon not meeting the reſiſtance expected.

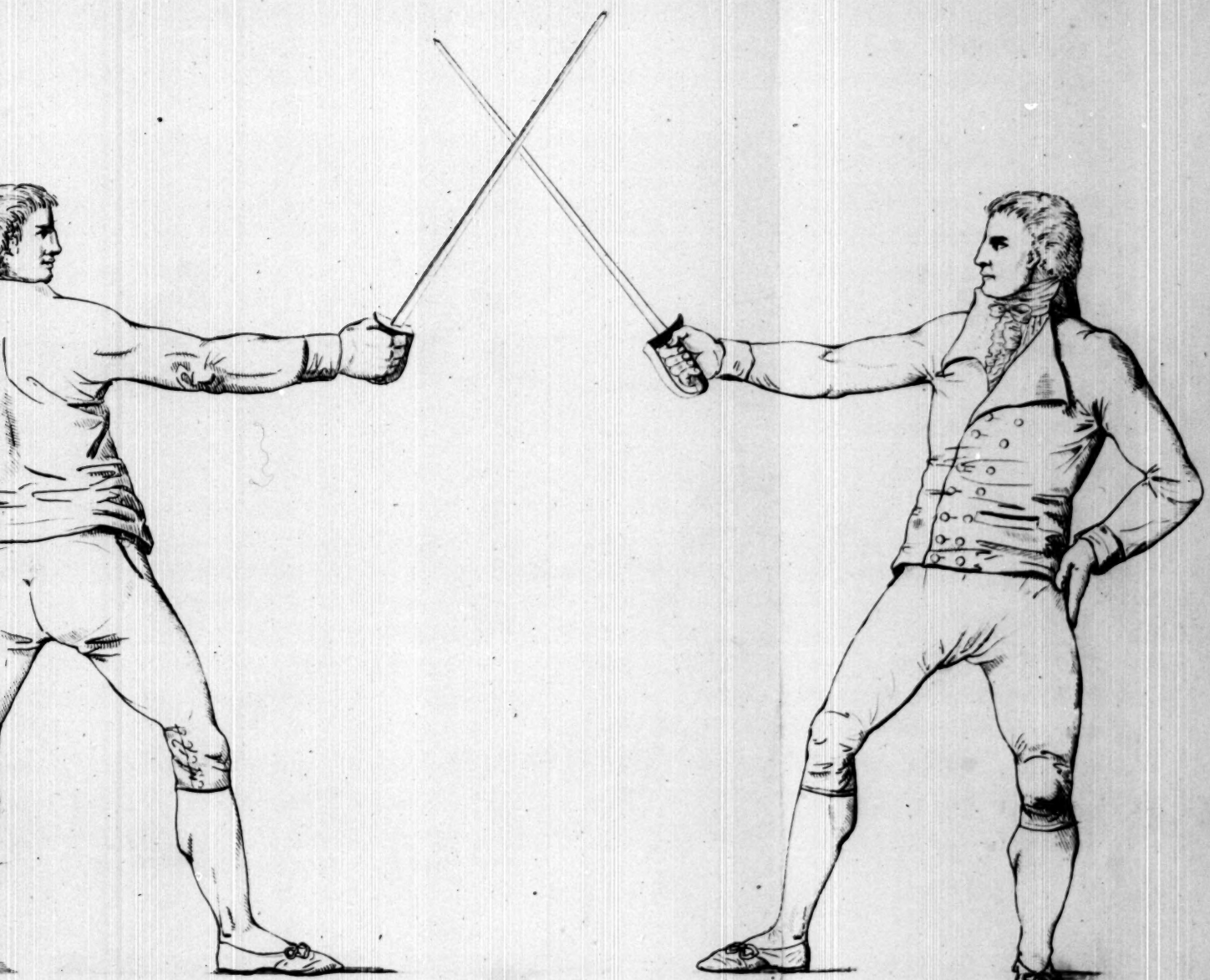
To an outſide cut the ſlip is performed by drawing the right leg with the whole body backwards and ſideways a ſmall degree out of the line towards the left, contracting the arm a little, the ſword ſtill in the line, and under an outſide guard; let your antagoniſt's point paſs, and returning your right foot to its former place, make cut I. at the inſide of the arm, or II. at the head. I have mentioned this method of performing the outſide ſlip, as it is attempted by ſome, but not with intention of recommending it, as the hazard is much greater than the probable advantage.

On the hanging guard the ſlip may be practiſed with great ſafety, by ſtepping the foot quite out of and at right angles with the line of defence, the whole body being thus brought well beyond it toward the right; and the guard remaining ſtill oppoſed to your antagoniſt to protect you from his cut, in caſe he ſhould lunge farther than you expect.

INSIDE GUARD.

TURN your hilt as much to the left of your poſition as when practiſing at the target; the pummel oppoſite your right breaſt, the finger nails upwards, the point of your ſword elevated 6 or 8 inches above the head of your antagoniſt, and as near in a line perpendicular to his left eye as poſſible. Should your antagoniſt bear againſt your blade to force it out of the line, raiſe your point, ſo as to withdraw your feeble from his bearing; or diſengage quickly and cut at the outſide of his arm.

Cut



Inside Guard.

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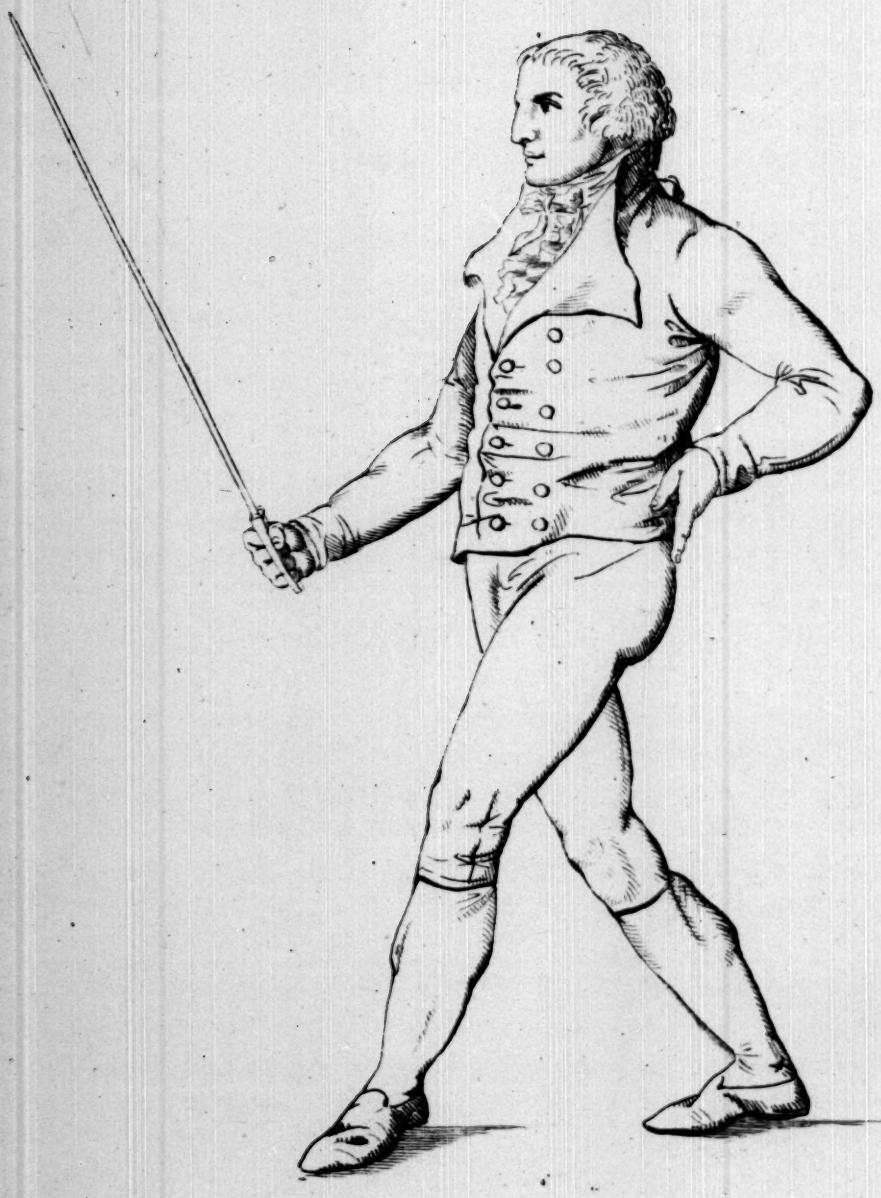

Inside Guard 2.d Position.

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Cuts I. and V. are warded by this poſition, the latter however requires a trifling inclination of the hand downwards.

In parrying cut I. at the cheek, it will be found adviſable to carry the wriſt rather more to the left, raiſing the point nearly perpendicular, to prevent you from being deceived by a feint:—If you ſuffer your point to remain low, an offer may be made at your cheek, and the cut delivered over your guard at the head.

INSIDE GUARD, *2d Poſition.*

SHOULD your antagoniſt attempt cut III. at the inſide of the body, you may parry it by ſinking your hand towards your left knee, directing your point towards his face, and withdrawing the right leg ſufficiently behind the left to preſerve your balance. Be cautious not to remain in this poſition, as it expoſes the upper part of the arm and body.

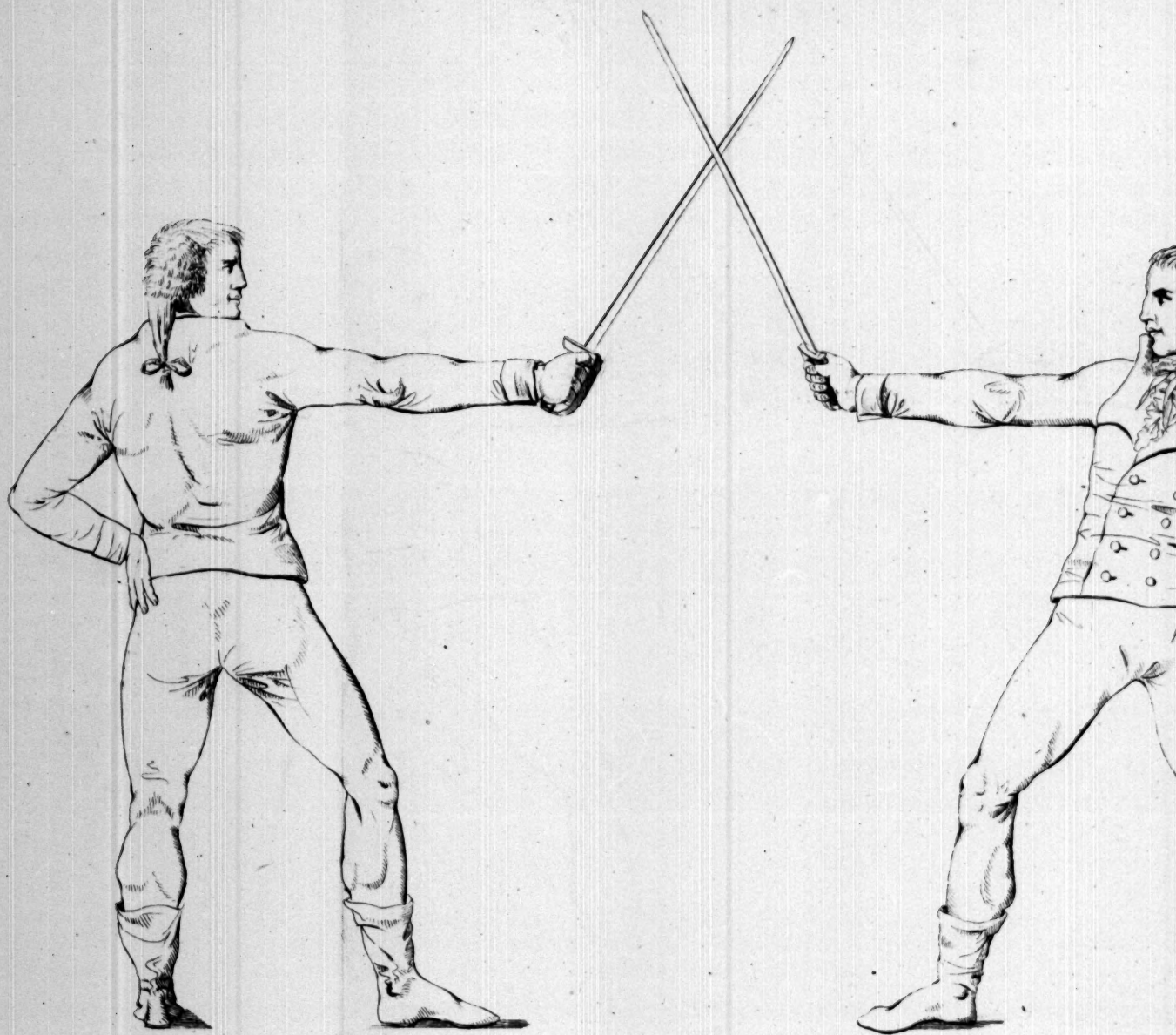
If

If your antagoniſt ſhould have advanced near enough to direct the cut at your thigh, you muſt ſink well on both knees, in order to lower your hilt ſufficiently.

INSIDE GUARD, *3d Poſition.*

WHEN cut III. is made at the wriſt, it will be only requiſite to meet your adverſary's blade with your fort or ward-iron, by turning down your knuckles and directing your point to the left, ſinking your hand towards your right hip. This will alſo parry it when aimed at the body.

Cut III. when made at the wriſt may alſo be ſlipped by drawing the hand up to the breaſt, in which caſe you obtain an opening at the outſide of your antagoniſt's ſword-arm.



Outside Guard.

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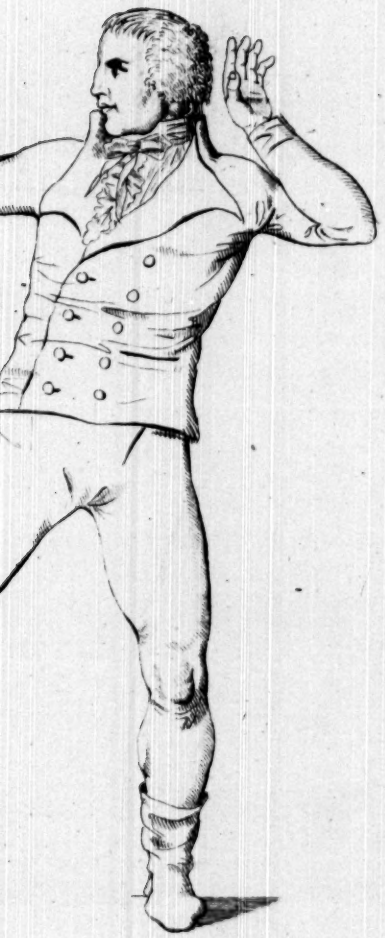


OUTSIDE GUARD.

TURN your knuckles to the outſide as when practiſing at the target, your nails downwards, your point elevated about 6 or 8 inches above the head of your antagoniſt, in a line perpendicular with his right eye. Should he endeavour to force your blade out of the poſition, gain his feeble by withdrawing and raiſing your point,* or diſengage and cut on the other ſide.

This guard ſecures againſt cut II. and by ſinking the hand in a ſmall degree, againſt cut VI.

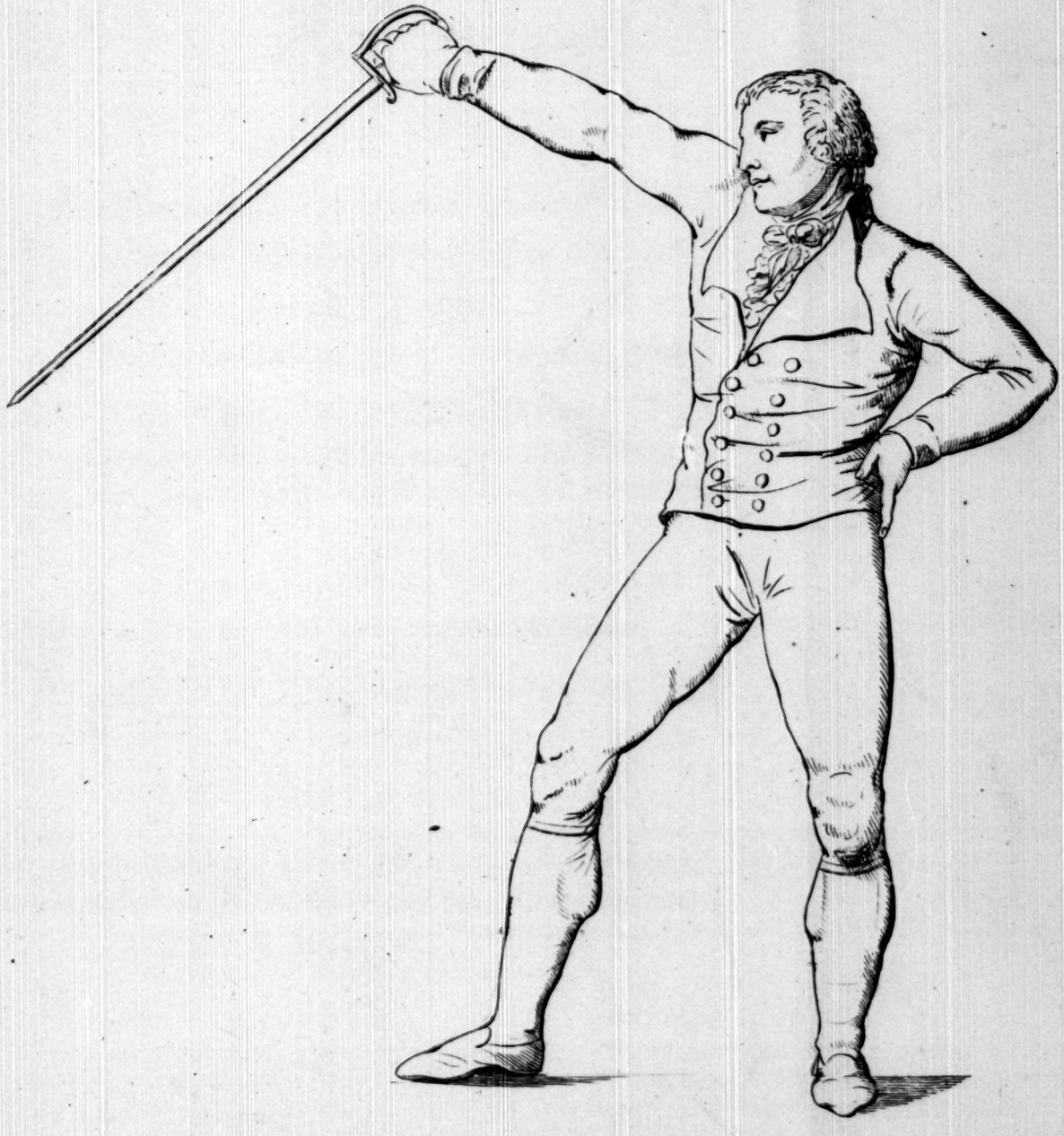
* If your adverſary's point has croſſed above the back of your blade ſo as threaten the inſide of your poſition, adopt the hanging guard, by throwing up your wriſt quickly as poſſible, and bear his blade off to the inſide; ſhould you attempt to parry by the outſide guard after his point has croſſed your blade in ſuch a degree as to come withinſide your guard, you will only add to the force of his cut. See *cut* V. *over and within the guard*, p. 81.

HANGING GUARD.

THIS poſition may be taken from the *inſide* or *outſide guard*, by dropping the point of your ſword a little above your antagoniſt's right hip, the edge towards him, raiſing the hand as high as your head, and looking your adverſary in the face under the ſhell of your ſword; your arm extended and perfectly ſtraight: or it may be adopted immediately on drawing your ſword, by raiſing your hand and extending your arm as above.

When in this poſition, the adverſary's ſword muſt be kept by your blade ſufficiently to the outſide to prevent any cut or thruſt being made at that part; which forms what is termed the *Seconde Hanging Guard*, and ſecures you from cuts II. IV. and VI. When uſed to parry a thruſt it will ſeldom be neceſſary to raiſe the hand higher than the ſhoulder.

If your antagoniſt diſengages from the above to make cuts I. III. or V. you muſt oppoſe them by the



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Seconde Hanging Guard.

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the *Prime Hanging Guard*, which is formed by inclining your wriſt to the left till the back of the hand is in a line above the left eye, the point rather lowered, to prevent cut III. being made under it. This poſition is not ſo good to engage upon as the other, and ſhould be only uſed to ſtop the cuts above mentioned, or a thruſt at the inſide.

It will be neceſſary by practice to obtain a degree of firmneſs and celerity in changing from the *prime* to the *ſeconde* hanging guard, ſince a cut made at either of thoſe guards occaſions the aſſailant's ſword to rebound with ſwiftneſs, and enables him without much hazard to ſtrike at the other ſide.*

The hanging guard poſſeſſes ſeveral advantages, and is at the ſame time liable to ſome objections. I ſhall mention the principal of each, and leave the learner to exerciſe his own diſcretion in what circumſtances to adopt it.

* It is againſt the rules of broad ſword play in ſchools or friendly conteſts, to make two cuts on one lunge, but in an engagement for life this is not likely to be attended to; therefore the learner ſhould be cautioned as above.

Among

Among the advantages to be derived from the hanging guard, the moſt important will be found in the protection it affords by covering ſo large a portion of the body, as the whole of the blade is appropriated to that purpoſe, eſpecially in the direction in which the firſt and moſt natural blows are made; while from the oblique poſition of the weapon, a blow, however forcible, ſlides down it without endangering the hand. For theſe reaſons, it ſeems well calculated to parry off any ſudden attack in the dark, eſpecially if it ſhould be made againſt a perſon armed only with a ſtick.

The hanging guard is alſo well adapted to prevent an antagoniſt from thruſting at the body beneath the wriſt, and to obviate thoſe feints which might otherwiſe be made, by ſhifting his point from ſide to ſide under your wriſt on either the inſide or outſide guard.

Another material advantage is, that it requires a very trifling motion of the wriſt to meet with your blade any cut whatever that may be made.

The

The chief objection ariſes from the difficulty of attacking from it, as you can hardly make any cut except cut IV. and VI. without expoſing yourſelf, and thoſe cuts exceedingly weak, owing to the want of ſweep to give force to the blade. In making every other cut, the blade muſt deſert the part it ſhould protect; and having ſo great a portion of the circle to deſcribe, the wriſt at the ſame time being much elevated, you are liable to a counter-ſtroke from your adverſary, if he remain on the inſide guard watching an opportunity.

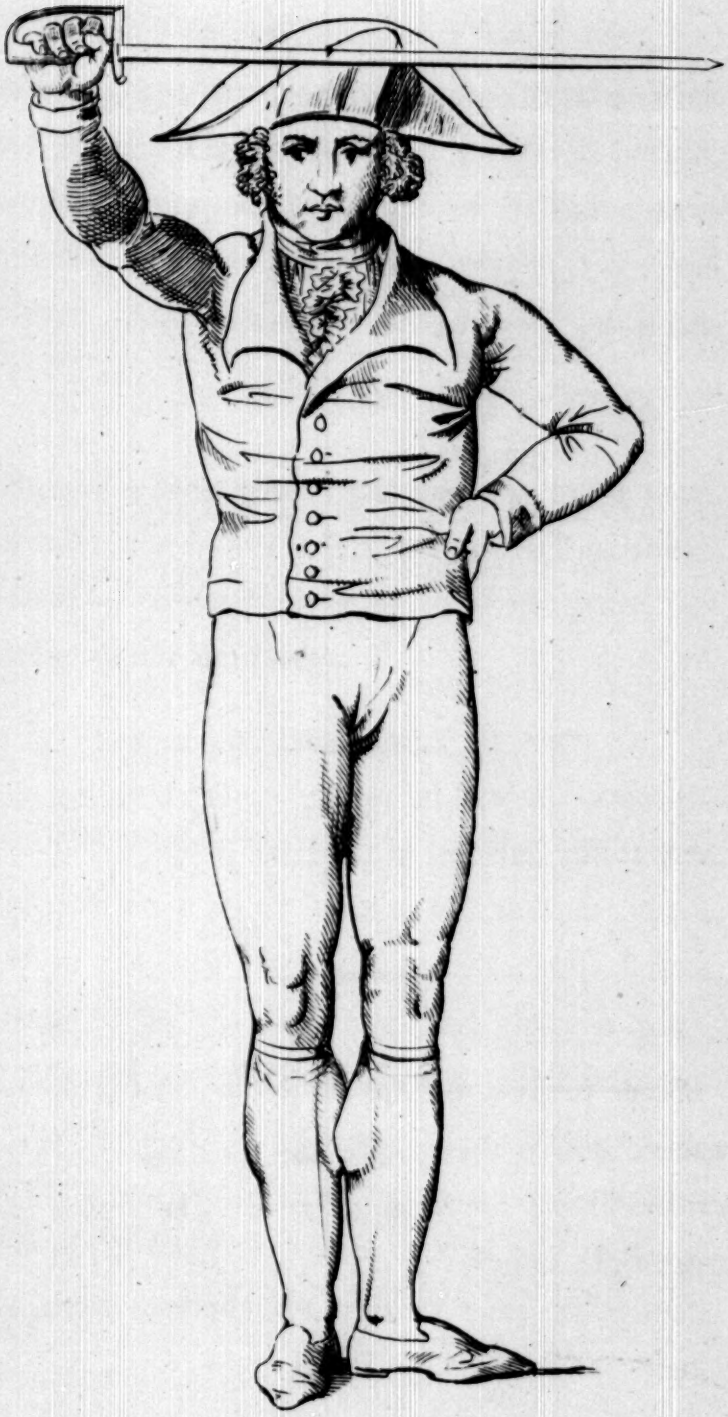
The conſtrained poſition of the hand and weight of the weapon will at firſt be found tireſome on this guard, but practice will ſoon overcome that defect, and enable a perſon to deliver a blow with amazing rapidity and force from it, as may be obſerved in the practice of the French Spadroon players, many of whom place their chief dependence on the protection afforded by their guard in ſeconde, which only differs from this guard in the wriſt not being held quite ſo high.

ST. GEORGE's GUARD

IS intended to ward a blow at the top of the head, if your adverſary diſengages from the outſide for that purpoſe; it differs from the hanging guard only in raiſing the hand ſomewhat higher, bringing the point nearer to yourſelf, and not ſuffering it to ſink below the height of your head. In this poſition the fort of your blade, which is to receive the blow, will be at leaſt 3 or 4 inches above your head. The ward-iron of the hilt muſt be turned well up to protect the knuckles. It will be proper to ſlip the right foot back to the left heel at the ſame inſtant.

Some perſons, inſtead of keeping the ſword advanced before them, raiſe the hand till the blade croſſes above the head in an horizontal direction from right to left.

This



St. George's Guard

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This latter poſition however is ſeldom uſed, and can hardly ever be neceſſary, except to protect the head from a blow made by an antagoniſt behind, (for which purpoſe it is adopted in the cavalry exerciſe) or to withdraw your weapon from one in front, who endeavours to ſeize it, and is unarmed himſelf.

Againſt a blow made by a perſon in front, however near, the firſt deſcribed poſition will be found preferable, raiſing your ſword-hand and point, according to circumſtances.

It muſt be obſerved that the St. George's guard is not intended to lie under, but only to ſtop a blow at the head, when your antagoniſt ſtrikes ſo much to the left of your poſition, that the hanging guard is not ſufficiently ſecure. The beſt way in general of changing from the St. George (unleſs when you immediately return a cut from it) is to adopt the hanging guard, taking care to direct your point towards the ribs of your antagoniſt,

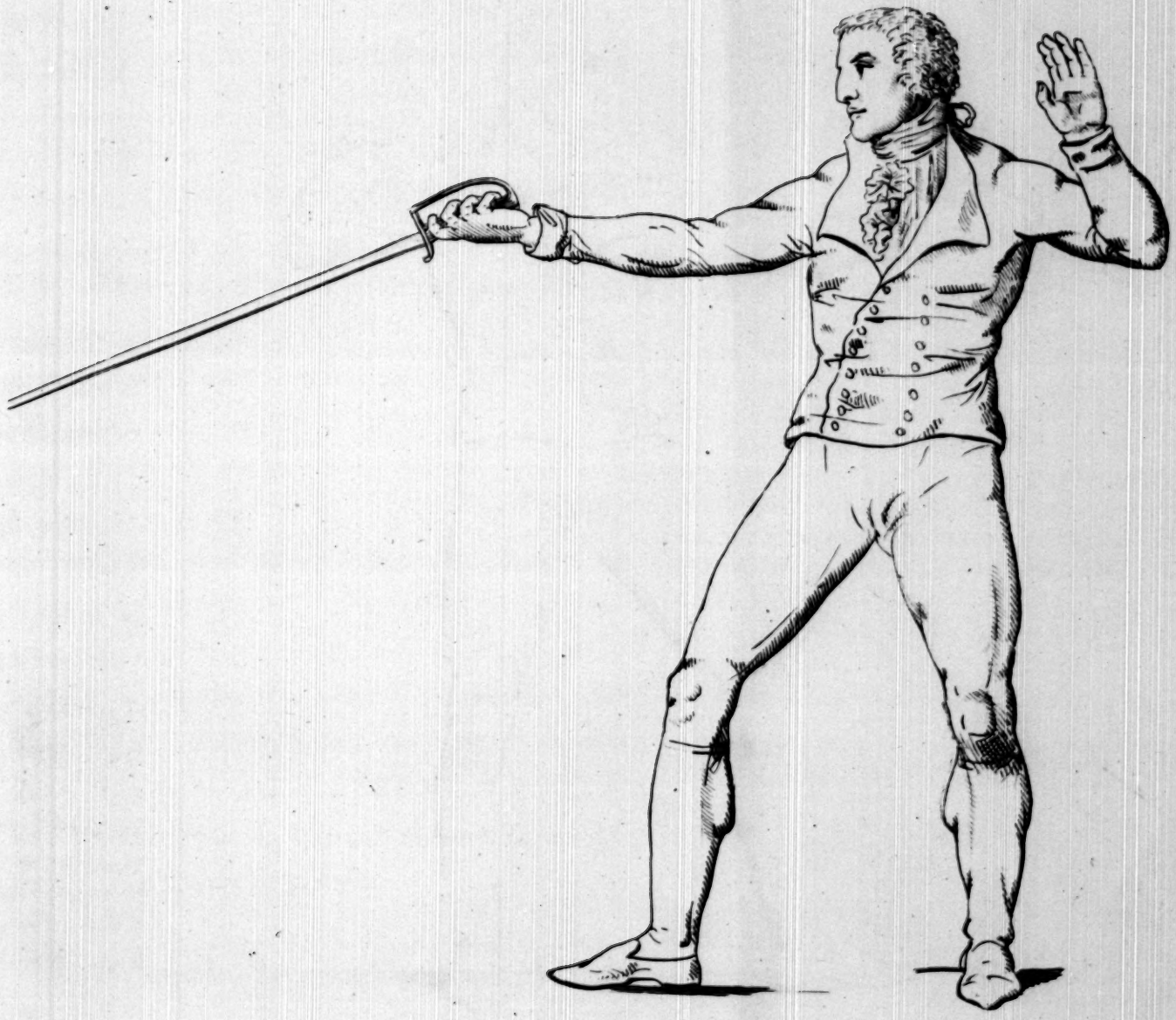
and to keep your body well in a line. From this poſition, there is leſs danger in taking another than if you change directly from the St. George to the inſide or outſide guard.

SPADROON GUARD*

IS formed by dropping the point to the right from the outſide guard, till it comes under the adverſary's blade, turning your edge upwards at the ſame time, and raiſing the wriſt. It is ſometimes uſed to prevent your antagoniſt diſengaging from the outſide guard under your wriſt, and planting a thruſt below your guard, by following his blade round, and coinciding with the motion he gives to his weapon carrying it out of the line to the left. But this in general is better oppoſed

* Although this is denominated the *Spadroon* Guard, yet it is not to be conſidered as the chief poſture of defence with that weapon. It is indeed the weakeſt guard of any, and ſhould never be had recourſe to, but in ſuch circumſtances as will not admit of immediately changing to another without danger of a time thruſt or cut.

by



Spadroon Guard

Bowles delt.

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by ſwiftly turning down to the *ſeconde* hanging guard; or by the *half circle* and *prime parades*, which will be deſcribed when treating of the thruſts.

The poſition of the ſpadroon guard being conſtrained and weak, ſhould your antagoniſt make a forcible beat on your blade, he will in all probability diſarm you. Therefore, inſtead of receiving his blow in that poſition, ſlip it by withdrawing your weapon at the inſtant he ſtrikes at it, and return cut II. at the outſide of his ſword arm.

Caution however will be requiſite, that you do not withdraw your ſword inſtead of parrying a blow aimed at yourſelf. The difference will depend on the diſtance you are from your antagoniſt, and on his advancing or remaining ſtationary. Always quit this poſition as ſoon as poſſible for the inſide or outſide guard, in doing which ſpring back that your antagoniſt may not throw in a cut by timing your change of poſition.

Having acquired the preceding guards, the next articles

articles to be attended to are *bearing*, *battering*, the *feints* and *diſarms*.

BEARING

IS generally practiſed by lunging forward briſkly on the outſide guard, oppoſing the fort of your blade to that of your antagoniſt, and from thence ſlipping your fort towards his feeble*, by which means you may preſs his ſword out of the line; this (unleſs he takes to the hanging guard) leaves his head, neck and breaſt expoſed to your edge, and from this poſition a *cut over and within his guard* may be made, but muſt be executed with celerity.

Bearing on an inſide guard is ſometimes practiſed, but is not ſo ſafe, as the opponent may eaſily drop his point, and ſpringing back make cut III. at your arm.

* In attempting this, be careful not to ſlip your ſword too far down, leſt your antagoniſt diſengage and cut withinſide.

Upon

Upon the hanging guard *bearing* cannot be uſed to advantage, ſince in bearing on an antagoniſt's blade to obtain an opening at the outſide of his poſition, you expoſe your own head and inſide, and by ſlipping from your bearing he will in all probability effect a cut.

BATTERING

IS ſtriking on your antagoniſt's ſword to obtain an opening, and requires the ſame degree of caution as *bearing*, leſt your antagoniſt ſlip his blade from your ſtroke, and make a cut on the contrary ſide. It can ſeldom be attempted with ſucceſs againſt any but the outſide and ſpadroon guards, when uſed to force an opening on the ſide at which you batter; but ſometimes by inducing an adverſary to reſiſt that attack, you may diſengage and cut on the contrary ſide.

Of FEINTS.

A FEINT is an offer at a cut or thruſt without ſtriking home. There are two ſorts, *ſingle feints* and *double feints*. The ſingle feint is made by diſengaging from that ſide on which you are oppoſed by your adverſary's guard, and making a ſlight motion at the other, you then return to the firſt and deliver the cut. For inſtance, if engaged on the outſide guard, you will diſengage over the point, and dropping your point on the inſide of your adverſary's blade about ſix inches, return to the outſide, and deliver cut II. at his arm, or VI. at his ribs. If you find him prepared to parry thoſe cuts (II. and VI.) you will only make an offer as before, which conſtitutes it a double feint, and deliver your cut at the head or inſide of his poſition.

But as cutting at the inſide againſt an antagoniſt who is tolerably perfect in his guards, eſpecially from feints, is attended with the danger of a counter-ſtroke, I would recommend when you intend

tend a double feint to commence it by a diſengage from the inſide.

The purpoſe of feints being only to induce your adverſary to guard a part at which you do not deſign to ſtrike, the feints, whether ſingle or double, may be directed at any other parts as well as thoſe mentioned. Great caution however is neceſſary, that in making your feints you do not uncover yourſelf ſo much as to receive a time thruſt or cut. The feint ſhould alſo be directed at a part from whence you can quickly recover your weapon to effect the cut you intend.

DISARMING.

THERE are various methods of diſarming attempted, but the ſafeſt and moſt likely to ſucceed is, after parrying an inſide cut to change quickly to the outſide, and lunging forward to bear your adverſary's blade out of the line to the outſide, then ſtep with your left foot up to his right heel, ſeize his ſhell with your left hand, quit your bearing on his blade, and preſent your point to his breaſt.

Thoſe

Thoſe diſarms which are to be effected by wrenching from an inſide guard to a ſeconde hanging guard, or from an outſide guard to a half circle parade* will not often ſucceed, except with very light ſwords. With ſuch, they muſt be commenced by turning the knuckles rather more up than uſual on thoſe guards, and ſwiftly reverſing them as you wrench the adverſary's blade down, directing your point rather in a diagonal line acroſs his body, than permitting it to form a circle. Theſe latter diſarms are only applicable if the antagoniſt preſents his blade and arm nearly horizontal; and in that caſe, if they do not ſucceed in wrenching the ſword out of his hand, will prove uſeful to obtain an opening for a cut or thruſt.

The method of avoiding them is by diſengaging under your adverſary's hilt at the inſtant he endeavours to croſs your blade. If this diſengage be well timed, he may probably throw his own ſword from his hand, by not meeting the reſiſtance he expected.

* Deſcribed, page 75.

APPLICATION *of the* POINT.

THE weight of the broad ſword will not permit the ſame number of thruſts that may be made with the ſmall ſword. All that can be ſafely introduced among the cuts of the former are four, viz. *Carte*, *Tierce*, *Low Carte*, and *Seconde* which is a low tierce: theſe ſhould be thruſt with the hilt high enough to ward any blow your adverſary may be likely to make, and to retard a diſengagement over your wriſt at the inſtant of lunging.

CARTE is thruſt at the inſide of the upper part of the body, with the nails upward, and the edge of the ſword turned rather upward to the left, and well oppoſed towards your antagoniſt's weapon by keeping your pummel oppoſite your left temple at the time of lunging. *

* If when thruſting at the inſide of your antagoniſt you are apprehenſive of his cutting downwards, you muſt turn the wriſt as in the ſpadroon guard, that your ward-iron may be upwards. In thruſting at the outſide, turn the wriſt as in the hanging guard.

Low Carte is thruſt at the inſide of the lower half of your antagoniſt's body, with the ſame precaution of oppoſing your edge towards your adverſary's blade.

Tierce is thruſt at the upper part of your antagoniſt's body, over his arm, with your nails downward, the edge of your ſword turned to the right, and oppoſed towards his blade.

Seconde differs from tierce in being thruſt below the ſword arm.

In thruſting *Carte* and *Low Carte* be careful to form a good oppoſition toward your antagoniſt's weapon by carrying your wriſt to the left. In thruſting *Tierce* and *Seconde* the oppoſition to his blade muſt be formed by bearing your wriſt to the right.*

In

* Although in uſing the ſmall ſword, there are other thruſts which are made with the *back of the blade* oppoſed to the weapon of the antagoniſt, yet they cannot be executed with a broad ſword, without great hazard of receiving a cut

on

In thruſting with the SABRE the ſafeſt thruſts are thoſe already recommended, ſince the convex *edge* of the ſabre, when oppoſed to your antagoniſt's blade, affords protection from a counter cut or thruſt. Yet the advantage that may ſometimes be attained by the curve of the ſabre enabling you to deceive your adverſary's guard deſerves conſideration. For inſtance—

Engage on an outſide guard, your edge oppoſed to mine: thruſt at me, *turning your nails upward* as you lunge, this forms the thruſt called *Carte over the Arm*, and brings the hollow back of your ſabre againſt my weapon, and thereby enables you to direct the point 6 or 8 inches more toward my left than you otherwiſe could, and to effect either a thruſt, or a ſawing cut at my face or neck.

on the arm at the time of lunging; ſince if your antagoniſt ſprings back, his body will be out of the reach of your thruſt, and your arm become expoſed to his edge. This is not the caſe with the ſmall ſword, which being much lighter, the thruſt and recovery to guard are executed with more celerity, and when oppoſing another ſmall ſword without danger from the edge of your antagoniſt.

Obſerve

Obſerve, that as you deliver this thruſt, your oppoſition to my blade muſt be formed by carrying your wriſt to the right of the line of defence.

If I parry this thruſt, of carte over the arm, by an outſide guard; the inſtant your point paſſes the outſide of my poſition, I may cut II. at the outſide of your ſword arm; this you muſt parry by an outſide guard, or a *ſeconde* hanging guard: or if I drop my point over your blade, and cut at your cheek, you muſt parry by a *prime* hanging guard.

Some after parrying carte over the arm by an outſide guard, whirl the blade round with a half circle parade, and return low carte: this may be eaſily effected againſt a perſon who is ſlow in recovering from his lunge.

Advantages ſimilar to that in thruſting carte over the arm may be obtained with a ſabre by reverſing the wriſt on the other thruſts: theſe may be better underſtood by taking the ſabre in your hand, and obſerving the effect produced on the direction

rection of the point by turning your nails up and down, than by the moſt accurate deſcription. However, do not be too partial to this mode of obtaining an opening, but recollect, that in making a thruſt on this principle, the ward-iron of your hilt will not be on the ſide where you want the protection, and that if your thruſt be parried, the poſition of your arm expoſes you to the edge of your antagoniſt as you recover.

As thruſting is not the principal object of the broad ſword, I ſhall not trouble the reader farther on this head than to recommend his acquiring by practice a facility of making the before mentioned in good poſition, directing the point with accuracy, and recovering to his guard with expedition; for which purpoſe it will be neceſſary to practiſe at a target with the ſword, ſometimes thruſting only, at others cutting half way, and finiſhing with a thruſt: for inſtance,

Cut I. half way, then turn up the nails and thruſt carte, or low carte.

Cut

Cut II. about one third of the line, then turn down the nails and thruſt tierce, or ſeconde.

Cut III. part of the line and thruſt carte or low carte.

Cut IV. half way and thruſt ſeconde.

By this practice the learner may not only attain accuracy in directing his point, but alſo a celerity in returning either a cut or thruſt after having parried. He ſhould frequently place himſelf out of reach of the target, that he may learn to recover from a thruſt when parried; otherwiſe if he accuſtoms himſelf to find a ſupport from his point always hitting the target, he will not acquire a proper method of recovering to guard.

Of

Of parrying Thruſts made above the Wriſt.

THESE thruſts may be parried by an inſide or outſide guard, ſtriking your fort with an abrupt beat on your adverſary's feeble, and retaining your point in the line of defence, preſented to his face. In doing this, it will be proper to ſink your hilt rather lower than when oppoſing a cut, and to keep the arm ſomewhat more flexible.

Of parrying Thruſts made below the Wriſt.

THE moſt uſual method of parrying thruſts made below the wriſt, with a broad ſword, is to beat the opponent's blade to the outſide, by dropping the point to a *ſeconde* hanging guard, whether thoſe thruſts be made by diſengaging from an outſide or inſide guard.

In performing this parade, obſerve to retain a ſufficient command of your ſword to be able to

change quickly to a *prime* hanging guard by carrying your wriſt to the left, if neceſſary: otherwiſe your antagoniſt may deceive you by a feint, and deliver his thruſt at the inſide.

This mode of parrying, firſt with a *ſeconde*, and then changing to a *prime* hanging guard if your antagoniſt diſengage to attack the inſide of your poſition, ſeems peculiarly adapted to the broad ſword, as the ſituation of the hand at the ſame time affords great ſecurity from a cut as well as a thruſt.

In ſome circumſtances, eſpecially in an attack at night, your ſafety muſt depend greatly on not loſing the feel of your antagoniſt's blade; you ſhould therefore learn to parry the lower thruſts by following your antagoniſt's weapon with your own blade,—with a *ſeconde* parade if he diſengages from an inſide guard; and with a *prime* or a *half circle* parade, if he diſengages from an outſide guard.

Of following your Antagoniſt's Blade from the inſide to parry with a SECONDE.

AS your antagoniſt drops his point from the inſide guard, to thruſt below your wriſt, you muſt follow his blade by taking the *ſeconde* hanging guard. Having parried his thruſt, you may turn up your nails and return cut V. under his blade, or you may return a thruſt in ſeconde.

If he completes the circle with his point by continuing the motion till he brings it over your hilt to thruſt at the inſide, you muſt parry by changing from the *ſeconde* to the *prime* hanging guard.

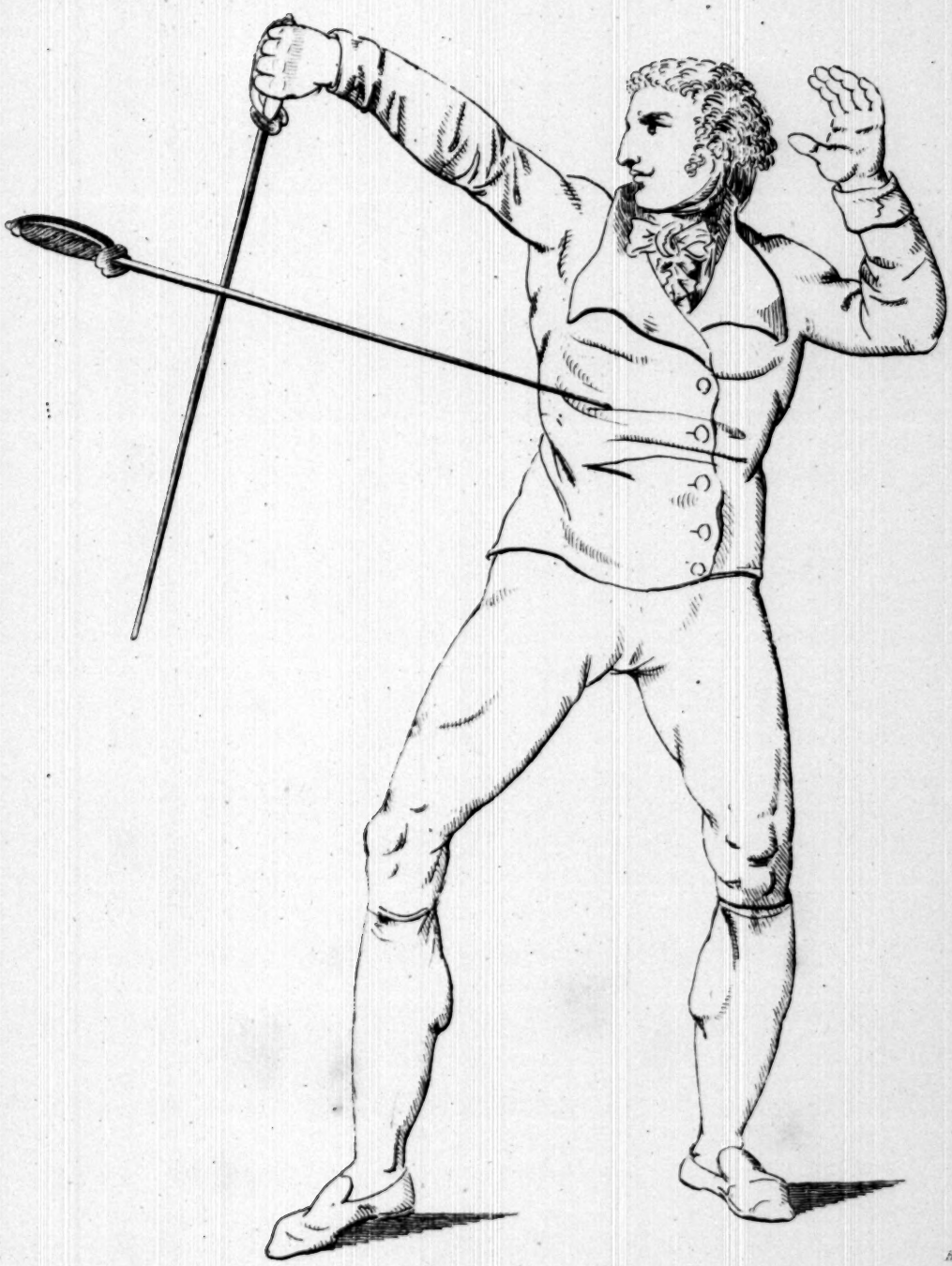
Of following your Antagoniſt's Sword with the PRIME PARADE.

AT the inſtant the antagoniſt ſinks his point from your outſide guard in order to thruſt under your wriſt, drop your point over his blade,

and ſtriking the back of your blade on his weapon, draw your hand to within a foot of your forehead, in a line with your left temple, ſo as to bring his thruſt clear of the inſide of your poſition. To effect this you muſt bend your elbow; then having brought his blade paſt your body, ſtraighten your arm to a hanging guard, turning the back of your hand oppoſite your forehead. This ſhould be practiſed till you can perform it with readineſs as one motion.

The prime thruſt may be frequently delivered with ſafety after forming this parade. It differs from the thruſt in ſeconde in being directed at the inſide inſtead of at the outſide, and the oppoſition to your antagoniſt's blade being formed by bearing your wriſt to the left of the line of defence inſtead of the right.

If you intend to return a thruſt after having parried by the prime, it will be ſafeſt either to oppoſe your antagoniſt's blade with your left hand as you thruſt; or to ſtep out of the line to the right



Prime Parade

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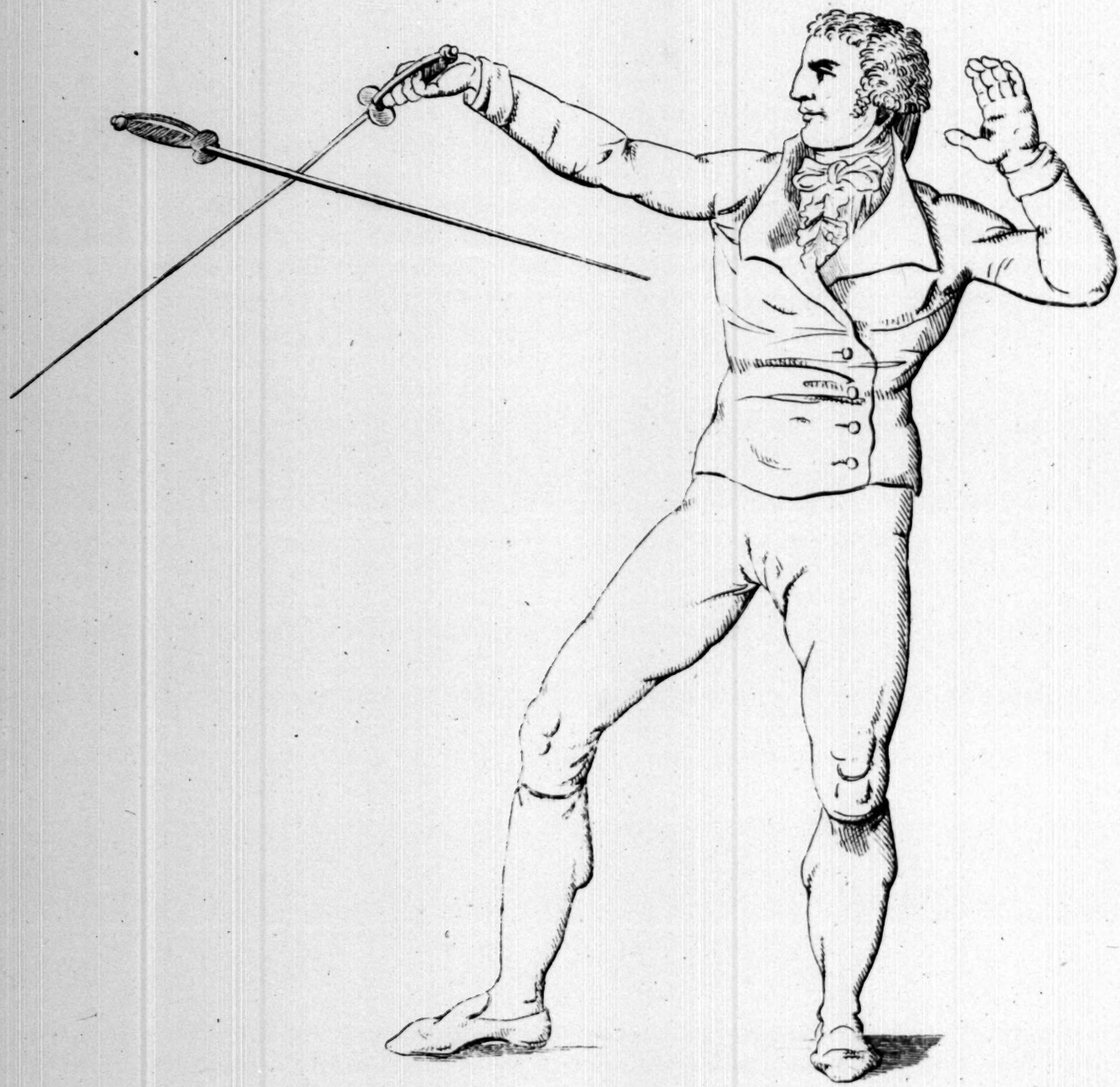

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Half Circle Parade.

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right as you parry, which gives you an opportunity of thruſting at the inſide of your antagoniſt.

If your antagoniſt ſhould only make a half thruſt and diſengage to the outſide, you muſt oppoſe any cut or thruſt he may there attempt, by carrying your hand to the right as in the *ſeconde* hanging guard.

HALF CIRCLE PARADE.

THIS is made by dropping your point over your adverſary's blade as he quits your outſide guard to thruſt under your hilt, and ſtriking with the *edge* of your ſword againſt his blade, to beat his thruſt paſt the inſide. In performing this, the arm muſt be extended and inclined to the left till the wriſt becomes oppoſite the left temple, the back of the hand downwards, and the point directed towards your antagoniſt's hip. When by this parade you have beat his blade out of the line to the left, you may turn the nails down and cut VI. in return beneath his blade as he recovers, ſpringing back as you cut.

If in performing the half circle parade, you miſs the feel of your adverſary's blade, by his raiſing his point over your hilt to thruſt at your outſide, you muſt inſtantly carry your hand about ſix inches to the right or outſide of your line of defence, the inſide of the wriſt ſtill upwards, and oppoſe his thruſt with the back of your blade; then whirl your point up in a circular direction outwards, and thus bring it round to the *ſeconde* hanging guard, without ſinking your wriſt as you turn it.

Obſerve to keep the gripe encircled with your forefinger and thumb, or you will be liable to loſe your ſword. Hold your head well back and incline your body on the left hip. This parade may be practiſed alone with your ſword, till you can perform it rapidly and without any pauſe.

If in whirling your blade up, you beat your antagoniſt's weapon out of the line; then, inſtead of dropping your point to form a *ſeconde*, make cut II. at his head or arm.

One material objection to uſing the half circle parade againſt a perſon armed with a cut and thruſt

thruſt ſword ariſes from the opportunity it may afford him of bringing you to that parade by a feint, in order to effect a cut at your arm: if he lifts his point for that purpoſe, you muſt ſpring off with your edge and ward-iron upwards, as in the ſpadroon guard, p. 60, and inſtantly change to an inſide or outſide guard.

ROUND PARADES.

THESE cannot be well performed with a very heavy ſword, yet will prove uſeful to a perſon armed with a ſpadroon or light cut and thruſt ſword.

Engage on an inſide guard:—Your antagoniſt diſengages to thruſt tierce or carte over the arm; follow his blade by deſcribing a ſmall circle with your point, keeping your wriſt on the line of the inſide guard: this will bring his blade to the poſition from which he diſengaged.—Obſerve this circle is began by ſinking your point from *left to right.*

On an outſide guard:—Your opponent diſengages to thruſt carte; follow his blade with a ſmall circle began by dropping your point from the *right*

to the left, keeping your wriſt on the outſide guard: this alſo brings his blade up to the poſition from which he diſengaged.

N. B. The motion of your wriſt and the circle deſcribed by your point muſt not be greater than may be ſufficient to enable you to preſerve or regain the feel of your antagoniſt's weapon: for which reaſon, when you intend to uſe theſe parades againſt a thruſt, you muſt engage with your point directed towards the upper part of your antagoniſt's breaſt.

CIRCLE PARADE.

THIS is formed by deſcribing a circle of about three feet diameter with your point, keeping your wriſt the height of your ſhoulder, on the line of either an inſide or outſide guard, your weight reſting on the left leg, and holding your head back. This parade is extremely ſerviceable for regaining the feel of an adverſary's blade, eſpecially when engaged in the dark, and will be found uſeful againſt a perſon who may endeavour to embarraſs you by a multiplicity of feints.

It may now be neceſſary to notice ſuch cuts as deviating from the principles of the ſyſtem become exceptions to every general rule, and therefore demand particular attention.

Of this deſcription are thoſe cuts in which we abandon *that general principle of ſecurity of cutting towards an antagoniſt's blade in order to prevent a counter ſtroke or time thruſt.* Under this head may be claſſed the three following cuts, in which ſecurity is to be attained by firſt throwing an adverſary's blade out of the line.

Cut V. *under the Sword.*

IF on the inſide guard your antagoniſt lowers his point and preſents his arm and blade in a line nearly horizontal, ſo that you can croſs about 8 inches of his feeble with your fort, drop your blade ſmartly acroſs his, and wrench his ſword to the outſide under your blade, then turn your wriſt and cut V. beneath his blade and recover to an outſide guard.

(In

(In order to be able to perform this cut with ſafety and effect, it will be neceſſary frequently to practiſe alone with a ſword, dropping the point from an inſide guard to a *ſeconde* hanging guard, then turning up the nails cut V. and recover to an outſide guard.)

If your antagoniſt be aware of your deſign, he will probably withdraw his blade or diſengage under your wriſt: in which caſe you muſt ſpring back on a hanging guard the inſtant you loſe the feel of it, preſenting your point at his ribs, or ſeek his ſword by the circle parade.

The parade to this cut is formed by raiſing the point and dropping your hilt low to an inſide guard, upon feeling your point borne out of the line, in which caſe the perſon who attempts the cut muſt alſo recover to an inſide guard.

Cut VI. *under the Sword.*

WHEN you are on the outſide guard and your antagoniſt preſents his point low, as before deſcribed, drop your blade ſmartly acroſs his as if to make cut III. wrench his blade to the left, and then quitting it, turn the wriſt and cut VI. under his ſword acroſs the body, recovering to the inſide guard or to a hanging guard.

Unleſs this be well executed it is ſomewhat dangerous, eſpecially if your antagoniſt ſuſpect your deſign and withdraw his blade or diſengage; ſhould he do that, you may ſpring back on the ſpadroon guard the inſtant you loſe the feel of it; or regain his ſword by the circle parade.

This, as well as the preceding cut, will require practiſing alone with a ſword, firſt dropping the point as in the half circle parade, and then making cut VI. and recovering to an inſide or a hanging guard.

The

The parade to cut VI. thus given beneath the ſword, muſt be made by raiſing your point and dropping the hilt low to an outſide guard, on the inſtant you are borne out of the line. When the cut is thus ſtopped, the perſon who attempts it muſt alſo take an outſide guard.

Although it is not to be ſuppoſed that in an attack at firſt a ſkilful antagoniſt will be very likely to preſent his blade and arm in the horizontal direction deſcribed in the two preceding leſſons; nevertheleſs the method here recommended will prove uſeful, as a practice for improvement, in order to attain a celerity in returning a cut after having parried a thruſt either by the *half circle* parade or *ſeconde* hanging guard.

Cut

Cut V. *over and within the Sword.*

IF at any time on the outſide guard your antagoniſt holds his wriſt too low, bear his blade a little out of the line, and turning the back of your blade to the back of his, cut V. above his ſword acroſs the neck, retreating as you cut.*

This muſt be parried by raiſing the hand quickly to a prime hanging guard.

Your antagoniſt having parried your cut by the hanging guard, your feeble will become oppoſed to his fort: unleſs you withdraw it very quickly, he may whirl your blade outwards, and make cut V. at your face, or thruſt carte over the arm: if he attempts either, parry by the hanging guard, and return a thruſt in ſeconde as he recovers.

* A ſimilar cut to this may ſometimes be effected againſt an inſide guard, but as that is the ſtrongeſt guard which can be held, will not often ſucceed.

The CUT *at the advanced* LEG *or* THIGH.

THIS cut can ſeldom be made without conſiderable danger to the perſon who attempts it againſt a ſwordſman, as it muſt be always attended with an inclination of the body, and the head being thus brought forward, becomes expoſed, even when the leg or thigh at which the ſtroke is directed, is removed out of diſtance.

It ſhould never be attempted without previouſly diverting your antagoniſt's blade by a feint at the upper part of his poſition: and in that caſe may afford variety of play to gentlemen in friendly aſſaults for mutual diverſion, and will ſo far be neceſſary in order to attain the parade againſt it; but will always be extremely hazardous with the ſword in real conteſt, unleſs your antagoniſt advances his right foot by ſtanding much too wide upon guard. Otherwiſe, in ſtriking at his leg, your head and ſword arm muſt become expoſed even to a perſon wholly ignorant of the ſcience,

ſcience, and his attention not being occupied by endeavouring to parry, his blow at the head would probably prove fatal, even though he received a cut on the leg at the ſame inſtant.

I muſt however obſerve that in attempting it a conſiderable degree of ſafety may be attained by raiſing the hand, as in the hanging guard, when cutting at the outſide of the leg, and ſinking the body behind the protection of the hilt; and, when cutting at the inſide turning the wriſt in the poſition of the ſpadroon guard. But to effect this requires a very great degree of practice and agility.

Having mentioned the dangers to which this attempt is liable, I ſhall now deſcribe the method of executing it in the ſafeſt manner according to the opinion of an able writer on this ſcience, without fear of its being adopted raſhly in a real conteſt.

" The firſt method is to parry an inſide cut, and inſtead of returning an outſide, ſtep a little forwarder, ſinking your body at the ſame time you transfer

transfer your weight from the left to the right leg, bring the point underneath your adverſary's ſword, and cutting ſwiftly at the calf of his leg, ſpring back as from a longe under cover of a St. George or hanging guard. This throw ſhould never be uſed againſt a maſter of *timing*, for if he ſlip his right leg inſtead of parrying, he may cut you either on the head or arm.

" The ſecond way of going down to the leg is by much the ſafeſt of the two, and is done by ſinking the body very low at half ſword under a St. George's guard, make a feint to the leg, recover to a St. George, feint to the leg again, then ſtopping fully with a St. George go ſwiftly down to the leg, and ſpring off as before."

A very trifling reflection on the openings afforded to your adverſary's point as well as his edge, by this manœuvre, which the author ſtiles the *ſafeſt*, will certainly prevent its being too haſtily adopted.

Parade

Parade againſt the Cuts at the Leg or Thigh.

If you are upon the inſide or outſide guard. At the inſtant your antagoniſt drops his wriſt to make the cut, ſlip the right foot back to the left heel, and meet the inſide of his ſword arm with cut III, if he cuts at the inſide of your leg or thigh. Make cut IV, if he ſtrikes at the outſide.

Should you have any reaſon to ſuſpect the offer at your leg to be only a feint, preſent your point oppoſite to the face of your antagoniſt, drawing in the ſword arm a little on either an inſide or outſide guard, (according to which ſide your adverſary may threaten) and retiring the leg. His intention may generally be diſcovered by his inclining the head and body forwards if he means to cut; and retaining them when only making a feint.

Some perſons, when they ſuſpect the offer at the leg to be only a feint, preſent the point to the antagoniſt's face, and *extend* the ſword arm, in order

to prevent his advancing too cloſe to be avoided by ſlipping the leg. This method muſt, however, be uſed with caution againſt a ſwordſman; for when you thus preſent your blade and arm horizontal, if your antagoniſt ſhould ſtrike his fort ſmartly againſt your feeble, he may beat your blade upwards and deliver a low thruſt.

If you are upon the hanging guard, and your antagoniſt has advanced too near to be avoided by ſlipping the leg, drop your point ſo as to meet his edge with yours, retiring the leg in the manner above directed, and as ſoon as you have parried, make Cut I. or II.

REMARKS

REMARKS ON THE SPADROON.

THE ſpadroon being much lighter than the broad ſword, and made both to cut and thruſt, is therefore a weapon well adapted to thoſe gentlemen who are maſters both of the ſmall and broad ſword, and unite according to circumſtances the defenſive and offenſive movements of the two. In thruſting, the ſpadroon has an advantage over the broad ſword, on account of the celerity with which that fatal movement may be executed, but in cutting it is much weaker in its effect.

The chief defenſive poſition of the ſpadroon among the French, reſembles the *ſeconde* hanging guard, except that the blade is held more horizontal, the point is directed at the antagoniſt's body about two inches below the arm-pit, and the wriſt held on a level with the ſhoulder, inſtead of raiſing it high enough to view your adverſary under the ſhell.

From this guard, by dropping the point to the inſide or outſide of your poſition, as in the *prime* or *ſeconde* hanging guard, you may parry any cut or thruſt made below the neck. Cuts at the head are parried by the *St. George*, thoſe made at the cheek and neck by raiſing the hilt to a *prime* or *ſeconde* hanging guard, as with the broad ſword.

Much practice will be neceſſary to enable you to hold the ſword in the poſition above deſcribed, without conſtraint or wavering, and to attain the *firmneſs* requiſite for parrying, and a ſufficient degree of *celerity* in ſtriking or thruſting.

The left hand ſhould be placed with the palm flat on the left hip bone, in order to preſerve the balance. The center of gravity muſt be thrown on the left leg, and the feet placed as directed for the broad ſword.

Although the above guard in *ſeconde* is that on which the moſt eminent French maſters place the chief dependence, and in which they princi-

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pally inſtruct their ſcholars; yet the guards mentioned in the preceding work for the broad ſword, will be found equally uſeful, eſpecially to thoſe who cannot retain their arm a ſufficient length of time in that poſture.

In adopting the inſide and outſide guards to parry a thruſt, remember to ſink the hand rather lower than when oppoſing a cut at the arm, and keep your point preſented to your adverſary's face.

The *cuts* with the ſpadroon are made on a principle ſimilar to thoſe of the broad ſword, except in the following inſtances. The weapon being lighter and the blade held more horizontal, the diſengaging may be effected with a ſmaller circle deſcribed by the point, and the attack made more rapidly.

The mode of recovering from cuts I. and II. when you chance to miſs the object at which your cut is directed may be rather more in front than with the broad ſword or ſabre, inſtead of the blade

ſwinging ſo much round to the outſide or inſide of your poſition, as is neceſſary with thoſe weapons. To facilitate this method of recovering, cuts I. and II. with the ſpadroon may be made with a circular direction; whereas the weight of the ſabre renders it difficult to apply the edge unleſs the cut be made in a more direct line.

One cut *withinſide the arm* ſeems indeed peculiar to the ſpadroon, ſince few have ſufficient ſtrength in the arm to effect it with the broad ſword. It is thus performed; your antagoniſt being on a ſeconde hanging guard, feint a thruſt in ſeconde, and if he attempts to parry it with his feeble, turn your nails up without diſengaging, and raiſing your point cut at the inſide of his ſword arm. This cut, if performed with ſpirit, is generally ſure to diſable; and is rendered ſafe, by your antagoniſt's feeble being occupied in a vain attempt to bear out your fort, which is brought againſt his feeble by your longeing forward as you raiſe your point. If he ſinks his hand to parry with his fort, ſpring

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off with a cut at the upper part of his arm, on the outſide.

The moſt eligible thruſts to be made with the ſpadroon are thoſe already recommended, p. 67, for the broad ſword.—Thoſe who wiſh to become perfect maſters of the ſpadroon ſhould however be acquainted alſo with the ſyſtem of the ſmall ſword, on which there are already ſo many treatiſes publiſhed, that it is unneceſſary to ſwell this work with further remarks on the ſubject.——That publiſhed by Mr. Angelo, intitled the School of Fencing, is indeed ſo clear and comprehenſive, that it cannot be too much recommended to thoſe who are deſirous of attaining a juſt idea of that art, and yet may not be able to attend regularly to leſſons from a fencing maſter.

In retiring from a ſuperior force, the mode taught by the French of flouriſhing the weapon is ſtiled *a la debandade*, and conſiſts in brandiſhing it in front of your poſition from right to left, turning the wriſt up and down ſo as to lead with a

true edge, the point deſcribing the figure ∞, the wriſt held level with the ſhoulder. By this method an antagoniſt may be prevented advancing too faſt upon you, as he muſt firſt ſtop the motion of your blade before he can ſafely attack, and the next ſtep you retreat again ſets your weapon at liberty.

The practiſing this figure alone with a ſword, will tend much to ſupple the wriſt, and to give you a proper command of your weapon. It ſhould be performed ſometimes in the manner of cut I and II combined; at others as cut III and IV, only in a direction more horizontal.

APPENDIX

APPENDIX.

Oppoſing the Small Sword.

IN contending with a broad ſword againſt a ſmall ſword, your firſt object ſhould be to diſable your antagoniſt's ſword arm if poſſible, keeping your body well back, and ſpringing off at the inſtant he longes, far enough to remove your body from his thruſt, cut at his arm. Be cautious not to make wide motions or to ſtrike with too much exertion; and recover to your guard with your point well oppoſed to his face.

When you parry a thruſt by the inſide or outſide guard, remember to ſink the hilt lower than when oppoſing a cut.

If your antagoniſt diſengages from an inſide guard,

guard, and thruſts below your wriſt, follow his blade by dropping your point to the ſeconde hanging guard, and having parried his thruſt to the outſide of your poſition, turn your wriſt, and before he recovers from his longe cut V. beneath his blade. If from the outſide guard he lowers his point to thruſt beneath the hilt, parry with the half circle or prime parade, and cut VI. under his blade.

Should your antagoniſt be ſo near when on the above longe as not to allow ſufficient ſweep to give cuts V. and VI. with force; in that caſe, inſtead of ſtriking, draw your ſword edge ſwiftly acroſs his body, retreating or traverſing at the inſtant.

Obſerve that after parrying a thruſt made at you with a ſmall ſword, your chief advantage lies in returning a cut without longeing forward, becauſe your antagoniſt will always endeavour to recover from his longe with his point directed towards your body. This renders it neceſſary to confine your attack particularly to his ſword arm, except when

when you may be able to beat his ſword firſt out of the line; otherwiſe if you longe eagerly to effect a cut at his head or body, you will ruſh on his point. If you have an opportunity of ſtriking on the back of his blade, as he recovers from a longe, you may probably diſarm him.

Oppoſing the Spadroon.

To oppoſe this weapon, you muſt be maſter of the parades againſt the thruſts (deſcribed p. 73 to 80,) ſince thruſting is a principal object with the ſpadroon. Should your antagoniſt's weapon be much ſhorter than your own, be always ready to ſpring off from an attempt to incloſe, otherwiſe he will get within your point, and the length of your ſword will prove a material diſadvantage.

Many perſons uſe the ſpadroon in a manner very ſimilar to that already deſcribed for the broad ſword, againſt thoſe the guards and cautions before mentioned will be ſufficient. I ſhall therefore

fo.e only obſerve that in contending with ſuch as depend on the guard in *ſeconde*, it will be beſt to engage them with the hand in the poſition of the inſide guard, the fort of your blade croſſing above your antagoniſt's feeble, and your point about eight inches to the right of your line of defence, threatening the inſide of his poſition.* At the ſame time ſink on your knees, keeping your body well poiſed, and your left hand on your hip, but do not reſt too much weight on your right foot, leſt you ſhould be unable to withdraw it or to ſpring off when neceſſary.

If your antagoniſt endeavours to thruſt under your hilt, parry by ſinking your hand on an outſide guard. If he diſengages under your hilt, your hand is already on an inſide guard, and you have only to raiſe your point to his right eye. If

* Your point would otherwiſe be oppoſed to your adverſary's hilt, and both weapons in parallel lines, by which you would loſe your principle of defence, which muſt always depend in a great meaſure on the croſs your weapon forms to that of your antagoniſt.

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he diſengages over your point, he muſt expoſe the inſide of his poſition and ſword arm.

In attacking the ſpadroon when held in *ſeconde*, the eaſieſt cut to effect will be on the outſide of the ſword arm, firſt making a light feint at the head or inſide of the face, but be careful not to make wide motions.

Another cut may be effected by attacking the feeble of his blade briſkly with your fort, and beating it *downwards to the outſide of his poſition*, then turn your wriſt and cut VI. at his ribs, recovering to an inſide guard.

The mode of commencing with a cut and finiſhing with a thruſt (p. 71, 72.) will be found uſeful againſt this guard of the ſpadroon. If your antagoniſt holds his thumb on the back of the gripe, when on this guard of ſeconde, you may diſarm him by making cut III. at the feeble of his blade. In performing this keep out of diſtance of a longe.

It will not be prudent to attempt beating the ſpadroon to the outſide of your poſition, becauſe your antagoniſt can eaſily ſlip from that beat and thruſt at your inſide; neither would I recommend the broad ſword hanging guard to be oppoſed to the ſpadroon, except merely to ſtop a cut; for the ſpadroon is ſo much lighter and ſwifter in its motions, that by repeated feints your arm will tire, and your antagoniſt ſoon gain an advantage from your not being able to anſwer his motions with ſufficient celerity.*

* The *ſeconde* hanging guard, with a long heavy ſword, will not afford you ſo much real protection againſt the point of a determined adverſary, as it may, at firſt view of the poſition, be thought to do. This diſadvantage ariſes from the eaſe with which he may attack your feeble with his fort and beat it out of the line of defence, by which he gains an opening to thruſt carte, or low carte. To avoid this attack, you may raiſe your point with a circular motion over his blade at the inſtant he ſtrikes at your feeble; and having thus ſlipped from his ſtroke, return a thruſt in ſeconde, or a cut at his outſide; ſhould your blade be too heavy to effect this, ſpring off. If you are aware of his intention time enough, the beſt method of reſiſting his attack will be to drop your point and incline your hand towards the *prime* hanging guard, meeting his blow with your edge. In performing this do not make your motion too wide, nor bend your arm unneceſſarily, leſt your antagoniſt effect a cut at the outſide of your arm.

Oppoſing

Oppoſing the Muſquet and Bayonet.

It will be in general beſt to parry the bayonet to the outſide by dropping your blade acroſs the barrel of the muſket as in a hanging guard, the back of your fort cloſe behind the elbow of the bayonet. The purchaſe thus obtained will aſſiſt your ſtepping forward with the left foot to ſeize the barrel with the left hand, which being once effected, places your adverſary's life in your power.

In this method it is to be obſerved that although your parade may not have weight enough to beat the bayonet far out of the line of defence, yet by ſtepping about with your left foot, you change the line of defence, while your blade prevents your antagoniſt from withdrawing his weapon, or following your motion with his point.

Another method by which the thruſt of a bayonet may be parried, is by oppoſing the fort of

of the bayonet with that of your ſword on an inſide guard, and beating the bayonet towards the left of the line of defence, ſeize it with your left hand. But in performing this, unleſs you are very quick, your adverſary may deceive you by diſengaging under the hilt of your ſword.

Engaging with Sticks.

As it may happen that a gentleman may be compelled to defend himſelf with a common walking ſtick, againſt a ruffian who may preſume on his ſkill in cudgel playing, the following hints may prove uſeful, in pointing out ſuch deviations from the general ſyſtem of broad ſword as are requiſite to be known in that caſe.

In a conteſt with ſticks, if you parry with an inſide or outſide guard, you muſt endeavour to meet your antagoniſt's blow with your fort, rather more to the left or right of the line of defence, according to which ſide you are protecting, than with a ſword. By theſe means the recoil of the ſticks will prevent the blow ſliding down to your knuckles,

and

and in proportion as you can ſtop your antagoniſt's blow wide of the line of defence, you obtain a greater opening to return it.

The hanging guard is however the moſt uſual, and often the ſafeſt, as it affords more protection to the head and face, at which blows with a ſtick are generally directed. The only difference in holding this guard with a ſtick inſtead of a ſword conſiſts in directing the point about ſix inches towards the outſide of your antagoniſt's right hip, inſtead of oppoſite his ſide; becauſe the point of a ſtick, if held ſtationary like the point of a ſword, will not prevent his advancing; but on the contrary may be ſeized with his left hand.

Among cudgel players the blows from this poſition are effected by a turn of the wriſt differing from that uſed with the broad ſword, the *large* knuckles of the hand (inſtead of the *middle* ones) being directed towards the object at which the blow is diſcharged, and turned downwards at the inſtant of making it. If the opponent ſprings off from a blow made in this manner, the general con-

ſequence to the aſſailant is a ſtrain of the wriſt, or the loſs of his ſtick. Another material diſadvantage in this mode of ſtriking is, that unleſs they engage very cloſe they cannot reach to hit their antagoniſt.

When contending with a perſon who endeavours to advance for this purpoſe, receive his blows on your hanging guard, and return a thruſt beneath his arm either at his face, right ſide, or belly, griping your ſtick very firm that your thruſt may be of ſufficient force; recover quickly to a hanging guard.

Cudgel players ſeldom pay much attention to protecting the outſide of their right arm or ribs. It will not however be ſafe to ſtrike at their outſide except in returning a blow which you have juſt parried. If you commence an attack at that part, you will moſt probably receive a cut in the face at the ſame inſtant. The beſt method therefore is to receive and return a few blows on the hanging guard, and alternately intermix your play with cutting at the

the wriſt and elbow, and thruſting, thus keeping them at a greater diſtance than they have been accuſtomed to; and if you can by this mode of attack induce them to defend their ribs, feint at their outſide and throw at the head.

Very few cudgel players accuſtom themſelves to longe at the time of ſtriking, therefore if you can keep them at proper diſtance, you will be out of their reach while they are within yours.

Should your antagoniſt ſucceed in ruſhing cloſe up to you, notwithſtanding all your endeavours to keep him at proper diſtance, you may eaſily diſarm him at the inſtant he cloſes.

If he advances on a hanging guard, oppoſe him with the ſame guard; lower your body by ſuddenly bending your knees, and paſs your left hand under your right wriſt, ſeize his ſtick, advance your left foot and knee behind his right, and dart the pummel of your ſtick in his face, ſtriking up his right foot at the ſame inſtant.

Or as your opponent advances, you may thruſt

your left arm into the upper angle formed by the croſs of your weapons, twine your arm round his, by paſſing your hand under his wriſt and over his arm, and bear it downwards. Uſe your pummel and left foot as before.

If he advances on an outſide guard, lay hold of his ſtick with your left hand, and pull it downwards over your own, at the ſame time dropping your point and raiſing your weapon forcibly to the poſition of the ſeconde hanging guard.

There are other methods of diſarming by advancing the left hand and foot, but theſe are the eaſieſt and moſt readily executed, as they require only a previous reflection on the poſition, to enable a perſon to adopt them whenever there may be occaſion.

FINIS.